

NOVEMBER 6, 1954

MOTION PICTURE HERALD

IN CHICAGO

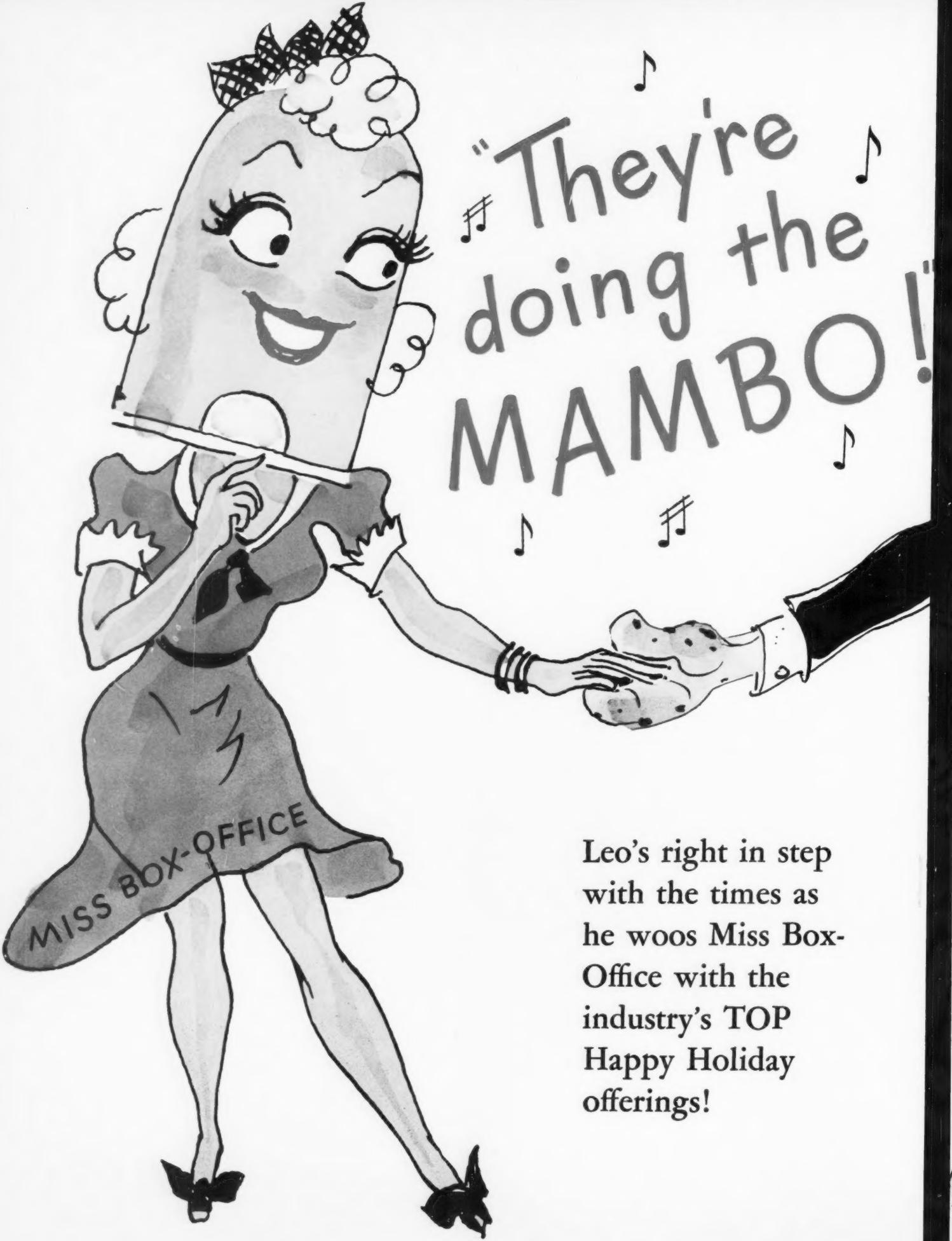
TOA to Ask Government To Review Decrees to:

1. DETERMINE WHY EXHIBITORS DIDN'T BENEFIT
2. PERMIT PRODUCTION BY DIVORCED CIRCUITS

Will Finance Production

REVIEWS (In Product Digest): ATHENA, DRUM BEAT, THE LAST TIME I SAW PARIS, YOU KNOW WHAT SAILORS ARE, THE SLEEPING TIGER, THE FAST AND THE FURIOUS, AIDA

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1954 by Quigley Publishing Company, Inc.



Leo's right in step
with the times as
he woos Miss Box-
Office with the
industry's TOP
Happy Holiday
offerings!



THANKSGIVING WHIRL!

Tops for Top Receipts!

"THE LAST TIME I SAW PARIS"

(Technicolor)

M-G-M presents • Color by Technicolor • "THE LAST TIME I SAW PARIS" starring Elizabeth Taylor • Van Johnson • Walter Pidgeon • Donna Reed • with Eva Gabor • Kurt Kasznar • Screen Play by Julius J. & Philip G. Epstein and Richard Brooks Based on a Story by F. Scott Fitzgerald • Directed by Richard Brooks • Produced by Jack Cummings

(AVAILABLE IN PERSPECTA STEREOPHONIC
OR ONE-CHANNEL SOUND)

CHRISTMAS- NEW YEARS FLING!

For the Big Money!

"DEEP IN MY HEART"

(Color)

M-G-M presents "DEEP IN MY HEART" starring Jose Ferrer • Merle Oberon • Helen Traubel and Guest Stars: • Walter Pidgeon • Paul Henreid Rosemary Clooney • Gene & Fred Kelly • Jane Powell Vic Damone • Ann Miller • Cyd Charisse • Howard Keel • Tony Martin • with Doe Avedon • Tamara Toumanova • Paul Stewart • Isobel Elsom • William Olvis • James Mitchell • Screen Play by Leonard Spigelgass • From the Book by Elliott Arnold • Based on the Life and the Melodies of Sigmund Romberg Photographed in Eastman Color • Print by Technicolor Directed by Stanley Donen • Produced by Roger Edens

(AVAILABLE IN PERSPECTA STEREOPHONIC
OR ONE-CHANNEL SOUND)



BEGINNING NEXT WEEK WA

ALAN LADD

The big sweep and the big
Johnny MacKay, last of the great Indian

IN **CINEMA SCOPE** **WARNERCO**
STEREOPHON



CO-STARRING **AUDREY DALTON · MARISA PAVAN** with **ROBERT KEITH · RODOLFO ACOSTA · WRI**

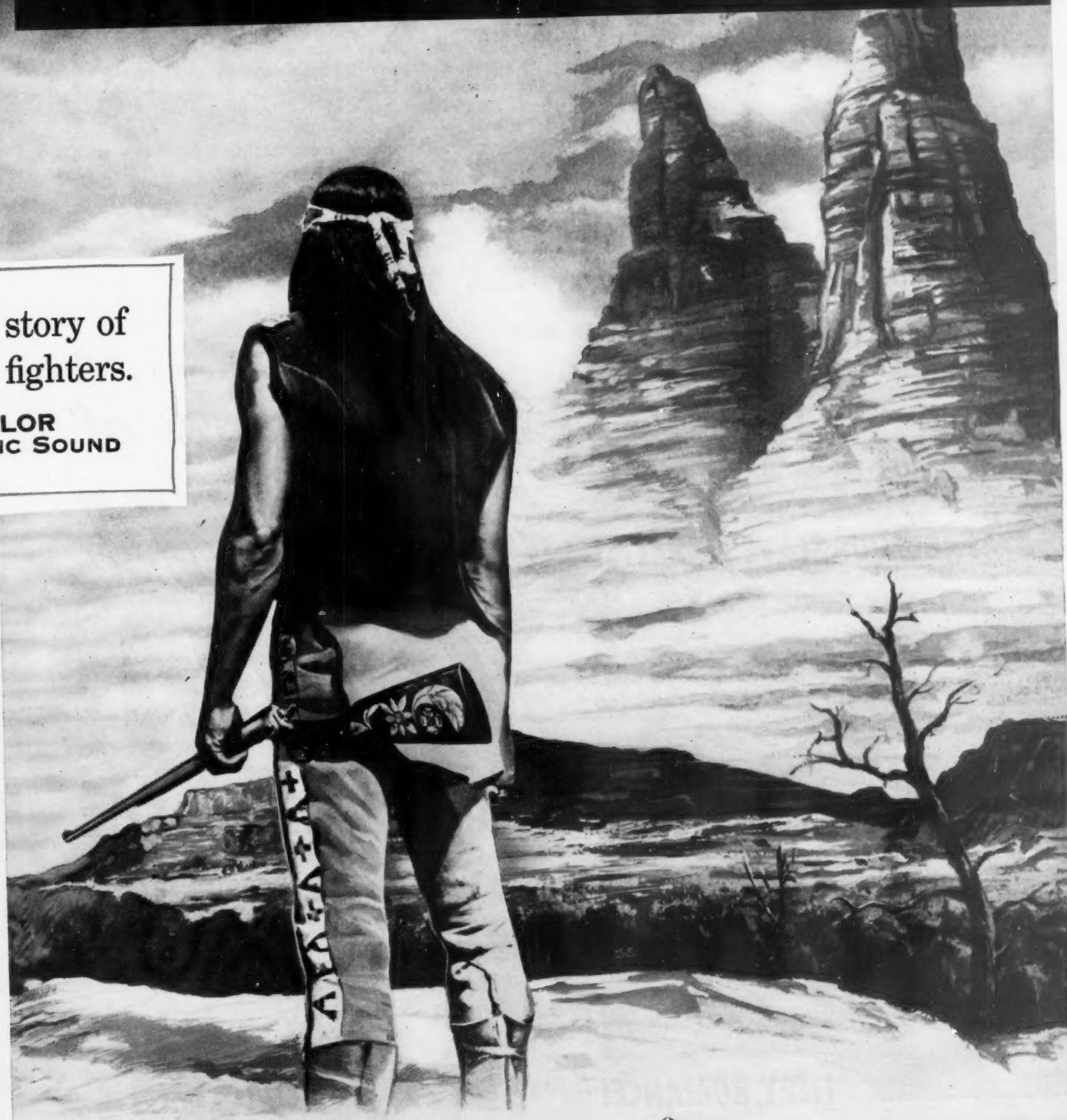
WARNER BROS. BEAT THE DRUMS FOR

IN DELMER DAVES'

"DRUM BEAT"

story of
fighters.

LOR
IC SOUND



WRITTEN AND DIRECTED BY DELMER DAVES · A JAGUAR PRODUCTION · PRESENTED BY WARNER BROS.



HAJJJI HAS **EVERYTHING** FOR YOUR BOXOFFICE!



WILD TURCOMAN WOMEN!



FABULOUS SLAVE MARKETS!



SPECTACULAR ACTION!



FIERY ROMANCE!

It's a pleasure to do business with 20th!

WALTER WANGER presents

The Adventures of

HAJJJI BABA

color by DELUXE

CINEMASCOPE

starring

JOHN DEREK • ELAINE STEWART

Directed by

Screen play by

DON WEIS • RICHARD COLLINS • DIMITRI TIOMKIN

Music written
and directed by

Produced by Allied Artists Pictures Corp.

Released by 20th Century-Fox



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 197, No. 6



MARTIN QUIGLEY, JR., Editor

November 6, 1954

McGee's Program for TOA

PAT McGEE, general manager of the Cooper Foundation Theatres, who attained national prominence in the industry as co-chairman of the successful admissions tax fight, outlined an excellent program in his keynote address at the TOA convention in Chicago. Implementation of the program he described depends not only on the good will and cooperative spirit of TOA's membership but also of the distributors and of other exhibitor groups.

The major point made in the conclusion of his address was, "since the reasons for the separation between Allied and TOA have long since disappeared, these and other exhibitor organizations should unite." A prime purpose of the proposed unified national exhibitor organization, according to the TOA keynoter, would be to explore methods of increasing production. The product shortage was given the principal blame for all of exhibition's ills.

Mr. McGee, however, also mentioned the long-neglected subject of the Department of Justice's 16mm suit to force the sale of films to television stations and the fee-TV situation which only in the past few months has again been receiving attention from exhibitor spokesmen.

Mr. McGee indirectly referred to Allied's plan for a bill to regulate film rentals: "Exhibitors going out of business naturally look desperately for relief—even to the Government. This we of TOA do not believe to be a good answer."

The complete program of TOA embraces not only an appeal for exhibitor unity and attempts to find means of stimulating production but also relief from high rentals, especially for small situations, new means of stimulating attendance, an industry arbitration system and a giant research project to find ways of eliminating waste in distribution and production.

Drive-In Market Today

THE attentions given to drive-in theatres and their problems at the TOA and TESMA conventions in Chicago this week emphasized once again the importance of the outdoor theatre in American motion picture exhibition. Last month reports of The HERALD Institute of Industry Opinion made available to all exhibitors and others interested the most comprehensive data on this young and vital section of the American market.

The drive-in has reached a certain state of maturity. Its future growth is unlikely to be as spectacular as

in the past five years but it should continue to be healthy. The drive-in theatre is certainly no passing fancy. The revenue produced in drive-in theatres represents the difference between profit and loss today of all the producer-distributors. If a magic wand should waft out of existence all the U. S. drive-ins the industry would suffer a devastating blow. The drive-in theatres erected since World War II have, in terms of grossing capacity, considerably exceeded the six thousand theatres, which according to COMPO, closed in that period. Also important to the economy of the industry is the fact that refreshment sales importantly add to the operator's income.

The drive-in's appeal is basic: Good entertainment which is provided in a picnic mood for the whole family to enjoy.

■ ■ ■

British Exhibitor Victory

THE recent decision of Mr. Cyrii Salmon, Q.C., in favor of the position taken by the Cinematograph Exhibitors Association in a dispute with the distributors over break-figures was a signal victory for exhibitors in Great Britain. Unlike arbitrators in some disputes, Mr. Salmon gave a clear, unequivocal "recommendation". As both sides had bound themselves in advance to accept his opinion as binding, the "recommendation" has the practical force of a judge's ruling. It is to be hoped that all parties promptly will accept the decision and that there will be an end to public recriminations which never do the industry as a whole any good with either the ticket buying public or the taxing authorities. In restoring the full rights of individual exhibitors to bargain with individual distributors in Britain Mr. Salmon said that previous restrictions on negotiations on terms were "contrary to the best interests of the industry and therefore, on a broad view, to the best interests of the Renters (distributors) themselves."

■ ■ ■

Q On the list of non-military establishments that the U.S. Defense Department is considering turning over to civilian ownership are five motion picture studios. It is reported that the Government finds it difficult to relinquish any activity no matter how far removed it is from the official work in hand. Always at issue are jobs—and jobs mean votes and Congressional pressures. On the other hand operation of 237 different non-military activities, including film studios, keeps thousands of soldiers out of combat units.

—Martin Quigley, Jr.

Letters to the Herald

SOME EXHIBITION PROBLEMS

TO THE EDITOR:

In reference to the different problems which are confronting the Independent Theatre Owners of Ohio, we cannot help but feel that more can be done to solve these problems by complete cooperation of all the members with the association.

We feel that by the hard work that was done for the elimination of the admission tax by putting pressure and presenting our problems to the law makers of our country we finally succeeded in eliminating our tax. This proves that we can also solve a few more serious problems confronting the theatre owners.

For example, the shortage of prints, the constant mixup from 3-D process, Cinema-Scope, stereophonic sound, and other new developments which are on the way. This constant mixup not only keeps the public confused, but also keep the theatre owners guessing as to what process will be used in the production of future pictures so that they can install the necessary equipment to properly show those pictures and thus take advantage of the new techniques.

Consequently the theatres that haven't as yet made any changes are suffering from shortage of product and good pictures which in return affects the box office receipts. How long can this continue before many more theatres will have to close their doors? To make things more difficult the film companies ask outrageous prices for these new processes which takes the benefit away from the elimination of the admission tax. Are the film companies trying to improve business or destroy it? The time has come when changes must be made if the film industry is to survive.

These problems and many others should be brought forward by all the theatre owners once and for all by some sort of a questionnaire, and then presented to the industry itself. This we believe would pressure them to some extent to iron out these problems as soon as possible. The threat of TV hurting theatre business is sheer nonsense as far as we are concerned. No doubt the first two years did hurt the theatre business because TV was new and appealed to the public.

Anyone with common sense can see that what is offered by TV cannot in any way be compared with the quality of movies. TV is what we call an impression of a picture and its programs are far from having the quality of a motion picture. Its constant gouging of advertisements not only is aggravating to the public but takes away the pleasure of watching the show, and without advertising TV could not survive. Let's have a little more faith in the motion picture industry which has given the American peo-

ple years of entertainment and has had a big influence on our lives.

One of the most important issues facing us today is better pictures and if all efforts by the industry would be made toward that goal the biggest problem of the theatre business would be over. Give the people something good to see and there will be more than enough business for all. This can be done if Hollywood would gear its production to only single features. This we are more than sure would satisfy our customers more than anything and I am sure we would see a lot of new faces. The Armed Forces have done a lot in showing our boys single features in camps all over the country and abroad.

The days of double feature have been over a long time which came about from our depression days and we have done nothing to change it. Even if our theatre owners wanted to single feature today they could not do it because of the shortage of good product and must resort to double billing in order to get anyone at all.

As to the problem of the way the film exchanges handle their customers, in the way of percentage pictures and flat rental a lot can be done to improve the buying power of the theatre owner. The system of using percentage pictures to base the price for flat rentals is a very unfair method. Certainly there are times when a picture will gross quite a bit but they are so few and far between that it can't make up for all the pictures that do not. Some exchanges as we all know have been checking pictures that should not be checked. If the film companies would spend a little more time in improving their salesmanship and promoting good will they would realize a lot more out of their product.

This constant struggle between the film companies and the exhibitor has done more than anything else to keep the film companies from getting the most money out of their product. There should be the sort of privacy for a theatre owner in business which all other businesses have. Who ever heard of a company making a product and then checking the store that sells it to see how much money they are making in selling their product. We would like to believe that we are operating under a democratic principle, not a dictatorship.

If only a few of these problems could be solved TV will have to go a long way not only in their programming but mechanically in order to put a dent in the motion picture business. Let's be honest with ourselves and not blame TV for the theatres that have closed but to the lack of parking space for their customers and poor pictures from Hollywood. —*Ohio Exhibitor*.

WHEN AND WHERE

November 8-9: Missouri-Illinois Theatre Owners, annual convention, Chase Hotel, St. Louis, Mo.

November 14-16: Theatre Owners of North & South Carolina, annual convention, to be held at the Hotel Charlotte, Charlotte, N. C.

November 16-17: Allied Theatre Owners of Indiana, annual convention, Marott Hotel, Indianapolis.

November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City.

November 19-20: Colosseum of Motion Picture Salesmen of America, annual convention, Drake Hotel, Chicago, Illinois.

November 20: Variety Club of Washington's 19th annual dinner dance and presentation of "Personality of Year" Award to Eddie Fisher, Statler Hotel, Washington, D. C.

November 21: Screen Producers' Guild, annual milestone dinner, honoring Nicholas and Joseph Schenck, Statler Hotel, Los Angeles.

November 21: Pittsburgh Variety Club, Tent No. 1, annual banquet, William Penn Hotel, Pittsburgh.

November 21-23: Motion Picture Exhibitors of Florida, annual convention, Roosevelt Hotel, Jacksonville, Fla.

November 22: Annual meeting of the National Committee of the Motion Picture Exhibitor Associations of Canada, Toronto.

November 25: Annual dinner of the Canadian Motion Picture Pioneers to honor Jack Arthur as "Pioneer of the Year," Toronto.

December 5-7: Theatre Owners of Oklahoma, the annual state convention, which is scheduled for the Biltmore Hotel, Oklahoma City.

December 6-8: Annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, Hotel Gayoso, Memphis.

December 7: Independent Exhibitors of New England annual convention, Hotel Bradford, Boston.

The Story

TO THE EDITOR:

The story is the thing! New sound and various "scopes" will not bring them in if the picture itself is not good. —*L. D. MITCHELL, Clemon Theatre, Clemon, S.C. S. C.*

MOTION PICTURE HERALD

November 6, 1954

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MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York". Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fassel, Production Manager. Bureaus: Hollywood, Samuel D. Berns, Manager; William R. Weaver, editor, Yucca-Vine Building, Telephone Hollywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Better Refreshment Merchandising, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.

POOL FOR INDEPENDENTS

Columbia Pictures Wednesday announced that it would allocate \$10,000,000 to the financing of independent production in this country and abroad. Harry Cohn, president, who made the announcement, said, "We are aware that the product shortage has been the industry's prime problem. I can think of no better way to alleviate the situation than to provide a large sum of money for the support of new film projects. Our own studio will continue to deliver its full program of company-made pictures . . . but we intend to supplement the studio program with a line-up of the best independently-made films we can attract."

The film shortage and independent production were prime topics at the TOA convention in Chicago this week. See page 12.

NEW CONTRACT

Columbia Pictures announced Tuesday that the corporation had entered into a new five-year contract with Harry Cohn, its president. "The new contract," Mr. Cohn said, "should dispel any rumors that I am in a negotiation for the sale of my Columbia stock, nor have I presently any intention of entering into such a negotiation." The contract will be submitted at the annual meeting in December for ratification by the Columbia Stockholders.

RECORD BREAKER

Paramount says it has another record breaker. It is "White Christmas", which the company claims has been "consistently" drawing more dollars to the box-office than the previous Paramount starrer, "The Greatest Show on Earth". The latter has been regarded as the "Number Two" in the annals of the box-office. The Number One, of course, is the MGM epic, "Gone With the Wind".

BLANKET COVERAGE

One half the country's television receivers were tuned in

on Walt Disney's "Disneyland" its first Wednesday evening, according to the American Broadcasting Company. The series is on from 7:30 to 8:30 EST. The network arrives at its estimate through a survey known as Trendex.

CINEMASCOPE?

The HERALD's man Friday, who isn't dead but knows Brooklyn, and who occasionally goes to a film on his night off, reports that the other evening at one of the aforementioned borough's larger theatres he witnessed *A Sad Thing* which had nothing to do with the Dodgers. It was the screening of a CinemaScope trailer for a forthcoming multi-million dollar CinemaScope spectacle. The scenes of medieval pomp and pageantry delighted the audience, but not in the manner intended since someone had not seen fit to compensate for the anamorphic print with an anamorphic lens. The HERALD man reports that the picture's stars and supporting cast of thousands most resembled a group of animated, be-wigged and be-whiskered cigarettes, just like TV. As they say in Brooklyn (in translation): This is CinemaScope?

TV 3-D

Now it's 3-D on television. Not exactly new--during the height of the 3-D passion, some of the television boys came up with systems and devices. What is new is a claim made by National Films-Television, of New York, which announces in publicity by Arthur Bodkins that a series of films to be made will allow television set viewing with glasses for 3-D. And that, without glasses, "a regular two dimensional television picture can be viewed sharper and clearer than the present two dimensional television picture". ThreeD Films, Inc., owns the "system", invented, it is said, by Leslie P. Dudley of England, an "engineer, lecturer, and authority".

Vincent Canby--Floyd E. Stone--James D. Ivers



by the Herald

REPORT TO THE INDUSTRY, on their Far East trip. United Artists' president Arthur B. Krim, and foreign sales vice-president Arnold Picker, as they told, last week, in New York headquarters, of "tremendous prosperity." See page 31.



by the Herald

AWARD, from the Joint Defense Appeal, to trade papers for their assistance in fighting bigotry and their promotion of American ideals of fair play and freedom. At the luncheon last week in New York, Martin Quigley, Jr., editor of The HERALD, receives the medallion from actress Kim Novak, Columbia Picture's starlet. Also cited was Quigley Publications' "Motion Picture Daily." Seated, above, is Paul Lazarus, Jr., Columbia advertising-publicity vice-president, and luncheon chairman.

This week

in pictures



BUSINESS is their subject. At the Shea circuit's annual manager's meeting, in Pittsburgh, last week: Bernie Hickey, manager of the Fulton, that city; Thomas Shea, vice-president; Gerald Shea, president; and Ray Smith, circuit film buyer.



"**CARMEN JONES**" arrives at the Rivoli, New York. Some of the thousands who jammed the streets are seen at the left. Below 20th-Fox vice-president Charles Einfeld, Mrs. Einfeld, and Mr. and Mrs. John Raiss.



LOUIS LOBER, general manager of United Artists foreign department, this week marked 25 years in this industry (he immediately was accepted by the Motion Picture Pioneers), and 25 years of marriage to the former Eva Horowitz. Mr. Lober was with MGM in Europe and the Middle East, and then with Warners; then with the OWI. He joined UA in 1951.



FUND RAISERS, in Seattle, for the Will Rogers Memorial Hospital. "Vete" Stewart, Warner branch manager, right, discusses with Will J. Conner, John Hamrick circuit vice-president, the solicitation of industry staffs in their city, and in Idaho, and Alaska. The men are co-chairmen of the local drive.



by the Herald

CONTRIBUTION to an opening. Star Bob Mathias, now a Marine, helps the Olympic Team Fund, at the opening of Allied Artists' "The Bob Mathias Story" at the Golden Gate Theatre, San Francisco. With him, his wife, at his right. Extreme left, James L. Fallon, the film's executive producer.



THIS WAS MGM'S PEP Sales Conference (PEP for Perspecta Exhibitor Plan), in Tokyo. The men are from the Near and Far East.

Seated, left to right, are: J. Visi, Tokyo, Japan; W. K. Dow, Indo-China; A. Cassell, Philippine Islands; A. Larkin, Indonesia; I. Araki, Tokyo, Japan; S. R. Mayer, Loew's International Corporation Regional Director for the Near and Far East, New York; M. Frantz, Loew's International advertising chief, New York; B. Landau, British Malaya; E. Sasson, Lebanon; J. Woo, Taiwan; and O. Ichita, Nagoya, Japan. Standing, left to right, are K. Y. Pan, Hong Kong; K. Yashitake, Fukuoka, Japan; S. Sasaki, Osaka, Japan; S. Kasai, Sapporo, Japan; M. Dassa, Egypt; W. T. Wilson, India; E. F. O'Connor, Japan; A. Gottfried, Thailand; E. Castro, Israel; F. Rodriguez, Osaka, Japan; S. Okada, Tokyo, Japan; K. Nambu, Tokyo, Japan; W. J. Garland, traveling auditor; and M. Izeki, Tokyo, Japan.



TOA DEMANDS CHANGE IN DECREE TO EASE BURDEN; TO FINANCE PRODUCTION

by MARTIN QUIGLEY, JR.

CHICAGO: TOA is on the warpath.

Its current mood is as militant as that of any exhibitor association in the country.

Meeting 500 strong at the Conrad Hilton Hotel in Chicago this week, members of the organization seemed united as never before. Gone is the cleavage in the ranks between large circuits and small situation operators. For the first time in TOA history, and that of its predecessors, problems of the small exhibitors and the voices of such operators are dominant.

Convention highlights at mid-week included:

1. A resolution to stimulate production, expected to be backed by a pledge of a week's film rental from every TOA member theatre;

2. A strong movement that despite distributor pleas of "Don't call a cop," TOA should "go to the government" seeking a review of all decrees for the benefit of exhibitors and permission for divorced circuits to produce or finance production;

3. Indications of planned effort to seek relief on the grounds that the majors are restraining the rate of feature production to maintain "a seller's market";

4. Approval of a plan presented by Robert J. O'Donnell that the studios be asked to supply personalities and film clips for a 90 minute NBC TV spectacular on 1955 product;

5. Approval of one-day audience collections for the benefit of the Will Rogers Hospital;

6. Repeated appeals, on the rostrum, from the floor, in corridors, for exhibitor unity with Allied and other groups in plans to stimulate production and obtain rental relief, especially for smaller situations.

7. A general feeling that several points still must be negotiated before an arbitration system can be established by the motion picture industry.

The convention opened Monday with a comprehensive analysis of the industry situation from the TOA viewpoint by Pat McGee. The spirit of the delegates from 38 states was summed up by Mr. McGee in his remark, not in the prepared text, "In these days we have found a new spirit of militant opposition to distributors. From divorce on, every change has failed to help the exhibitor. This trend has gone on too long."

Sam Pinanski, before reporting the election of new officers, commented, "Production-distribution is in a new era of prosperity. The exhibitor is at the threshold of disaster."

Referring to the directors' meeting Sunday and forecasting convention action, Mr. Pinanski said, "Some of the biggest men in exhibition have opened up their mouths, their hearts and most important their pocketbooks."

E. D. Martin of Columbus, Ga., was elected president by the board of directors. Walter Reade, Jr., retiring president, was elected chairman of the board. Alfred Starr, who formerly was chairman of both the board and the executive committee, was named chairman of the latter group. Mr. Pinanski was elected honorary chairman of the board, replacing the late Charles Skouras.

George Kerasotes, Springfield, Ill., and J. J. Rosenfield, Spokane, are the newly elected vice-presidents. The other vice-presi-

dents, all reelected, are A. Julian Brylawski, Washington; Roy Cooper, San Francisco; Pat McGee, Denver; Myron Blank, Des Moines; Albert Pickus, Stratford, Conn., and John Rowley, Dallas.

Robert Livingston, Lincoln, Neb., was reelected secretary, and S. H. Fabian, New York, was renamed treasurer. Mitchell Wolfson, Miami, was elected to a new post, chairman of the finance committee. Herman Levy, New Haven, was reelected general counsel.

Elected to the executive committee were Carl Anderson, Kalispell, Mont.; Art Adamson, Portland, Ore.; Tom Bloomer, Belleville, Ill.; Jack Braunagel, Kansas City; James Carbery, Little Rock; C. E. Cook, Maryville, Mo.; Horace Denning, Jacksonville; Ed Fabian, New York; Nathan Greer, Santa Fe; M. A. Lightman, Jr., Memphis; Mack Jackson, Alexander

The equipment show, featuring exhibits by 138 companies, held in connection with the TOA convention this week was the largest in the history of the industry. Three organizations, the Theatre Equipment and Supply Manufacturers, Theatre Equipment Dealers and the International Popcorn Association participated. Details are on page 20.

City, Ala.; R. M. Kennedy, Birmingham; Arthur Lockwood, Boston; Morris Loewenstein, Oklahoma City; Roy Martin, Jr., Columbus, Ga.; Martin Mullin, Boston; J. J. O'Leary, Scranton; A. Fuller Sams, Statesville, S. C.; Jay Solomon, Chattanooga; Morton Thalhimer, Richmond; David Wallerstein, Chicago; R. B. Wilby, Atlanta, and Nat Williams, Thomasville, Ga.

Mr. Wolfson, as chairman of the finance committee, was voted the authority to name his committee, which will consist of not less than three nor more than five members on a geographic basis so that all parts of the country will be represented.

Opening the forum discussion of items for the convention agenda Walter Reade said, "We must help ourselves." In the general meeting delegates were hesitant to speak but in the special meeting for small situations so many talked that the session ran late into the evening. The small situation meeting was the first such in TOA history and was hailed by Mr. Reade as the best TOA meeting ever. Some 50 were expected but over 150 attended, crowding the room. Present were large circuit operators also with small town theatres, or a belief in the necessity of the survival of small

(Continued on page 15)



E. D. MARTIN, TOA President

A high-contrast, black and white silhouette of a woman standing with her hands on her hips. She is facing slightly to the left. The background is a solid, bright white.

*the
talk
of the
industry!*

please turn.....



OTTO PREMINGER presents
OSCAR HAMMERSTEIN'S
CARMEN JONES
CINEMASCOPE

color by DE LUXE
from
20th Century-Fox



it's a pleasure to do business with 20th!

TOA MEETING

(Continued from page 12)

situations. Their position was summed up by Morton Thalhimer, "Big theatres are going to pay a lot more rental if small theatres go out of business."

Alfred Starr said the two points to be opposed are:

(1) Only big pictures get big money; and (2) There is no room for the small exhibitor. After many exhibitors spoke it was announced that TOA planned to establish a film grievance committee in every unit.

Lichtman Appears in Four-Fold Capacity

Al Lichtman addressed the convention Tuesday in a four-fold capacity: For 20th-Fox, as COMPO triumvirate member, distributor arbitration chairman, and personally as a veteran of 44 years in the industry.

A sales manager must, among his duties, be concerned with the welfare of his customers because production needs customers, Mr. Lichtman told the convention. He added: "We should not seek to profit at each other's expense; our profits should only be earned jointly from the public." Mr. Lichtman retraced his history in the industry, itself a history of the industry, and recalled some of the great men who built exhibition into a big business. He also said:

"Having built this great business, we have greater responsibilities." He went on to note the size and costs of productions and theatres, making the point that these properties may be handled carelessly no longer. The picture business, with better shows, may meet television competition only by careful showmanship, he stressed.

He added that neither producers nor exhibitors are complacent, now. Mr. Lichtman also noted ordinary pictures today "mean absolutely nothing"; urged exhibitors to "capture" 60,000,000 steady patrons; decried publicity about industry quarrels; praised COMPO; and predicted theatre television such as his company's Eidophor "is the sure way to combat any kind of television in the home."

The question and answer period following Mr. Lichtman's talk was the most heated of any TOA convention. Surface politeness was maintained at all times but feelings were as keen as at any Allied session. Questions were addressed to Mr. Lichtman not so much as a Fox representative but as the symbol of distribution.

Says 20th-Fox Sales Policy Set to Sell All Accounts

Mr. Lichtman reiterated that the Fox flexible sales policy is designed equitably to sell all accounts. He agreed to arbitrate or conciliate any dispute even before a system is set up, which he advocated. Concerning CinemaScope he said prints now cost \$600,000 per picture; that no 2-D prints have been made and that he hoped the system would never be so "bastardized"; that optical prints are being made as swiftly as laboratory delays can be overcome and soon will be in ample supply.



WALTER READE, Jr., Chairman of TOA Board of Directors



ALFRED STARR, Chairman of TOA Executive Committee

Mr. Lichtman pointed out that just more production would not help exhibitors but only good pictures. He pledged his company's aid for any well planned project to increase production, and he pointed to Fox's backing of independent CinemaScope films now.

Alfred Starr, in what was perhaps a statement of TOA policy directed at all distributors said. "Exhibitors think distribution is getting the lion's share. Distribution's methods are rough and shortsighted. The distributing companies are doing awfully well. Most exhibitors are not doing awfully well. Many are desperate. If you ask me what I think of Allied's proposal for a bill controlling rentals, I have the utmost sympathy with Allied's position. I am a sympathizer with desperation. Many small exhibitors are desperate. Desperate men will do desperate things."

Mr. Starr then outlined his TOA plan to seek Department of Justice relief on the decrees, including permission for divorced circuits to back production. Mr. Starr also asserted there was a "criminal, monopolistic conspiracy to restrain the market by major producers-distributors by holding down production."

Mr. Lichtman denied any conspiracy

and urged TOA, "Don't call a cop. Ask for meeting with leaders of production distribution."

Mr. McGee's keynote address, climaxed by his call for "a single exhibitor group, in which no one would lose his identity" and which "would pool our manpower and resources to further our mutual interests," was a review of the march of events in the film industry and an attempt to "see how they have affected us and what our remedies may be."

"Overshadowing all problems" said Mr. McGee, "is the very basic need for our theatres to have sufficient pictures to provide the change of diet necessary for our patrons, and the necessary prints to make this possible. Unless we have good pictures at reasonable terms and in ample supply, we need not concern ourselves with any other problems."

Foreswears "Name-Calling" To Thank Producers

The veteran TOA figure foreswore "the same old name-calling" to thank all producers "who have made an effort to provide the many fine pictures which we have been able to show in recent months," and to hope "that our friends in production and distribution will try to listen and to join with us in curing conditions which should not exist."

Mr. McGee said that one of the by-products of the tax campaign has been "the startling realization that nowhere in the industry could you find leadership or statesmanship in the true sense of the word." All branches of the industry, he said, were looking out for their individual interests. He praised, however, Spyros Skouras' gamble in the introduction of CinemaScope and, although disagreeing with some of Mr. Skouras' methods, acknowledged the 20th-Fox president's "leadership and statesmanship" in doing something for the entire industry.

Withal, said Mr. McGee, there has been
(Continued on page 18)

Step Up And Read All About

THE MOST STUPENJOUS, TREMENJOUS, COLOSSAL HOLIDAY ATTRACTION OF THEM ALL!

"VISTAVISION CATCHES ALL THE GLAMOUR OF THE CIRCUS. A comparison with other circus stories is inevitable, especially since Paramount also produced the most extravagant of all circus features, 'The Greatest Show On Earth.' But 'Three Ring Circus' ranks high even in comparison with that outstanding boxoffice success."—*Film Daily*

"SHOULD MAKE A LOT OF MONEY! The zooming popularity of Martin and Lewis, plus a glamorous circus background shot in Technicolor and VistaVision make this a good bet for any theatre. A colorful picture—excellent routines—hilarious nonsense."—*Hollywood Reporter*

"ENJOYING THE FULL BENEFIT OF VISTAVISION this expensively mounted Hal Wallis entry should ring up returns for all concerned. Lewis carries emotional appeal and team socks across the comedy song 'Hey, Punchinello' for one of highlights."

—*Daily Variety*

"WILL ESTABLISH A RECORD OF PRAISE, PATRONAGE AND PROFIT. A multitude of laughs, tear-jerking pathos and a long cavalcade of gags. The feature is in VistaVision, that intensively ballyhooed, new-look process."—*Boxoffice*

"IT CAN'T MISS! Best idea anybody's had so far about what kind of subject to give Dean and Jerry is this one of Hal Wallis—an inspiration, no less—to place them in a circus and give 'em plenty of room. VistaVision makes the multi-colored circus scenes more compellingly genuine than any ever seen on the screen!"—*Motion Picture Daily*

"A DEFINITE SMASH ATTRACTION—one of best Martin and Lewis offerings. Jerry wonderful and Dean does fine job. VistaVision adds tremendous clarity and scope to the large production sequences. Excellent entertainment from supporting circus performers. The kind of fun that will make the youngsters squeal with joy. Gabor is breath-taking. Dru attractive and convincing."—*Showmen's Trade Review*



HURRY,
HURRY,
HURRY!

Call Paramount! Make Your Holiday Plans Now!

- M. P. Daily

DEAN JERRY
MARTIN and LEWIS

IN
HAL WALLIS'
PRODUCTION

3 RING CIRCUS

PRESENTED THROUGH

VISTAVISION

MOTION PICTURE . . . HIGH-FIDELITY

Co-Starring

JOANNE DRU · ZSA ZSA GABOR

with Wallace Ford · Elsa Lanchester · COLOR BY TECHNICOLOR

Directed by
JOSEPH PEVNEY
Story and Screenplay by
DON McGuIRE



TOA MEETING

(Continued from page 15)

a steady decline in theatre attendance from 1946 to the present. "In the face of increased results in major cities," he said, "80 per cent of the theatres today are showing seven per cent less attendance than we had last year, and the dollar volume, including \$123,000,000 provided by tax relief, has not increased materially, and this despite all the greatly increased earnings by the few big pictures about which you read in the trade papers." The motion picture industry, said Mr. McGee, faces "a tremendous selling job to get more people into the theatres, and this job will not be done by relying on a few big pictures at increased admission prices." In this respect, he called MGM's ticket selling workshops a "step in the right direction."

Points to Repercussions From Product Shortage

Mr. McGee then tackled the twin-evils of extended playing time and print shortages. As the number of pictures decreases, he pointed out, film terms and length of runs, and, usually, admission prices increase. "The too high film rental reduces or eliminates your profit to start with," he said. "The too long run causes you to reach the point where the declining gross brings you to the break even point and the lack of a picture to follow compels even further extending the run, and this throws you in a loss. . . . These problems could be cured quickly with a larger supply of good pictures. Producers say that it is impossible. If it really is impossible, then we must face another fact proclaimed by producers and distributors, that 5,000 to 8,000 theatres in the country must close."

Mr. McGee found "heartbreaking" statements by some distributors to the effect that they were reconciled to the loss of 5,000 additional theatres. Admitting that the dollars and cents value of these theatres may be small, he defended their social value "as developers of 'feeder-business,'" and added simply, "if a third of the theatres close, the industry, as constituted today, cannot survive."

Growing exhibitor impatience with certain distributor trade practices, evident throughout the convention, prompted Mr. McGee to deviate from his written text to say at one point that "there prevails a new spirit of militant opposition to the distributors" and that "from the time of divorce, every change has failed to help the exhibitors."

Doesn't Look to Government To Cure Industry Problems

Echoing the general TOA sentiment, Mr. McGee said he did not look for Government relief to cure exhibition's problems, which brought him to the subject of arbitration.

"Distributors," he said, "are not helping themselves or exhibitors when they drag their feet in the establishing of a workable arbitration system. This would eliminate a portion of the law suits which plague us."

TOA BOARD PLANS SKOURAS MEMORIAL

CHICAGO: The creation of a fitting memorial to the late Charles Skouras was authorized by the TOA board here Monday. A committee consisting of L. S. Hamm, San Francisco; Elmer Rhode, Kansas City, and Herman Levy, New Haven, was named to formulate the memorial plans.

To right the unbalanced sellers' market which exists today, Mr. McGee outlined a four-point program. It would:

Encourage present producers to make additional pictures as good "as they know how";

Encourage foreign producers to analyze U. S. market needs and make pictures to interest American audiences;

Educate distribution to exhibition's needs for more product during April and May and November and December "when we really must tighten our belts for lack of film"; and

Encourage the formation of new production companies such as the Distributors Corporation of America, William Goldman's new production company and the outfit headed by Hal Makelim.

"To accomplish these purposes," said Mr. McGee, "we will require the unanimous backing of every theatre owner in the nation. Since the reasons for the separation between Allied and TOA have long since disappeared, these and other exhibitor organizations should unite." Mr. McGee said he could see no stumbling blocks to a single theatre group:

"Indeed, the areas of agreement are large and we should take steps to bring this about quickly. We should then appoint an action committee, headed by a single executive of experience who would be empowered to explore methods of financing those producers who need it, methods of assuring more efficient distribution."

Braunagle and Powell Lead Drive-in Forum

Wednesday morning the convention turned from the momentous decisions of Tuesday to a drive-in theatre forum conducted by Jack D. Braunagle and William T. Powell. Mr. Braunagle outlined the problems to be considered including screen surfaces; indoor-outdoor operations; dust and mosquito control; playgrounds, and concession activities particular to drive-in operations.

Myron Blank said he opposed any move to petition that all CinemaScope pictures be made available in 2-D prints for the benefit of drive-ins. "I do not want to stop progress in our industry," he said.

Mr. Powell introduced a brief presentation by manufacturers of various types of screen surfaces including Ben Poblocki, J. B. Schuyler, J. C. Moss, Francis W. Keilhack, David Siegel and others.

Other speakers included Dr. F. M. Tiller, Joseph Bernheimer, Wilfred Smith, Eddie Clark and Al Reynolds.

At a convention luncheon Wednesday, a half-hour television show called "Hollywood Preview" was presented by Bruce Balaban, son of A. J. Balaban, to show how television can be used to promote features. He said his show cost the industry nothing since it is being offered for commercial sponsorship. He expects it to be on the air in between 50 and 70 major markets in the next six months. Hollywood stars May Wynn, Vera-Ellen and Elaine Stewart were guests of the convention at the luncheon.

Alec Harrison Headed Process-Equipment Forum

In the afternoon the "New Processes and Equipment Forum," sponsored by TESMA and TEDA, was held with Alec Harrison, western sales manager for 20th-Fox, as moderator. Speakers and panel members answered questions from the floor during the long session.

The board of directors was to meet Thursday morning to take formal action on the convention proposals. Thursday afternoon and evening were to feature a concession forum sponsored by the International Popcorn Association, and the convention banquet.

Submitted to the convention for its consideration were the reports of the individual committees covering COMPO, theatre equipment and accessories, theatre TV, state and local legislation, research, drive-in theatres, fire insurance rates and film reviewing. The following are summaries of each of the reports:

COMPO. Listed as COMPO accomplishments during the past year are reduction of the Federal admissions tax, the betterment of industry relations with Congressmen and Federal officers, a change for the better in public and press attitudes towards the industry and its product, and the injection of a "certain semblance of unity into an industry which for years has been torn apart by dissension." On the proposed group insurance plan, it was reported that questionnaires were sent to 6,300 dues-paying COMPO members. Of the 1,100 who had replied by October 1, 650 theatre owners, representing 6,000 employees, were in favor, far more than the minimum needed to put the plan in operation.

Theatre Equipment and Accessories. Recommends the 1:66 to 1 ratio with an .825 aperture as the best proportion for all non-CinemaScope product for the average house. It is the opinion of the committee too that 2:55 to 1 ratio is too severe and does not provide enough height for the average house. Recommends the cylindrical anamorphic lenses as best for light in large situations while prismatic type lenses are satisfactory in small to medium indoor theatres.

Theatre TV. Calls theatre TV "a reinforcement which can advance us into a new era in the history of theatres." The report notes that little progress was made in the medium last year, although there was an

(Continued on page 20, column 3)

Xmas



comes early in New York...

sometimes

"Hansel and Gretel" broke every attendance record at the Broadway Theatre, N. Y., grossing \$40,287 in six days!

...and Xmas will
come early (and stay late) when you play
"Hansel and Gretel", this year's great holiday show!

"Hansel and Gretel" is the miracle that happens only once to the very young...at heart.

And all the New York critics and the long lines at the box office must be young at heart, because they agree that "Hansel and Gretel" is great entertainment for everybody.

"A fine film for children . . . should delight fanciful grown-ups, too! Mr. Myerberg's daring has admirably paid off . . . a charming entertainment in both the musical and the novelty line. This picture has the quality of a truly visualized fairy tale."

—Bosley Crowther, New York Times

"It calls for cheers. The Kinemens walk, talk, sing and dance as though they were really alive. Displays an imaginative eye for the picturesque."

—Kate Cameron, Daily News

"Hansel and Gretel" certainly solves the problem of where to take the young ones on a holiday or birthday outing. The elusive spirit of fantasy has been caught with sprightly deli-

cacy that is likely to spread its enchantment over Broadway for many a month."

—Alton Cook, New York World-Telegram

"The picture can be summed up as a very remarkable achievement."

—Archer Winsten, New York Post

"A charming musical fantasy."

—Rose Pelswick, New York Journal-American

"Rises into great and exalted beauty . . . literally sings its way into your heart."

—Jesse Zunser, Cue Magazine

"Amazingly Real. Myerberg has created a wonderful fairy tale that will be loved by all children and many adults. 'Hansel and Gretel' is a masterpiece of mechanical creation that evolves with delightful charm and whimsy."

—Frank Quinn, Daily Mirror

"HANSEL AND GRETEL"
WILL BE BACKED BY THE
GREATEST MERCHANDISING
CAMPAIGN IN MOTION
PICTURE HISTORY
168 major tie-ups
are now available



MICHAEL MYERBERG presents

HANSEL and GRETEL.

Full Length Feature Musical Fantasy
in FAIRYLAND COLOR by TECHNICOLOR

Distributed by
RKO
RADIO
PICTURES

EQUIPMENT MEN TOA MEETING

Seek Extension of Joint Convention Plan as 138 Companies Exhibit

by GEORGE SCHUTZ
Editor Better Theatres

One annual industry-wide trade show associated with the national conventions of both instead of only one of the industry's exhibitor organizations, became more definitely a prospect as the Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Theatre Owners of America and the International Popcorn Association met this week at the Conrad Hilton Hotel in Chicago.

4,000 in Total Register

This year TESMA and IPA, joining their exhibits for the first time, realized an exposition of theatre equipment and concessions merchandise greatly exceeding in scale and attendance every previous display of its kind. Registration of the four conventions totaled more than four thousand for the five-day meeting.

The exhibits approached the dimensions of a million-dollar show in the language of the accountant as well as the showman. Costs of an exhibit, including those for attendants, can total more than ten thousand dollars—a fair average would be something better than half that amount. The combined trade shows had exhibits by 138 firms.

Having attained such scale, with coverage of every class of product for the physical theatre and its refreshment service, the exposition should be available to the largest possible number of theatre people, it is pointed out, with the greatest economy and convenience to the theatre owners and their operating executives themselves.

It is the plan of TESMA to propose that the 1955 trade show run six full days and that one of the exhibitor organizations hold its national convention during the first three days, the other association the final three.

While Washington, D. C., has been mentioned as a possible city for next year's joint conventions, the central location of Chicago and the unique ability of the Conrad Hilton hotel to house the entire event, are expected to argue successfully for their selection again.

See "Closer Relations"

Closer relations with exhibition throughout the year is contemplated by both of the equipment associations. TEDA voted expansion of the activities of Ray Colvin, who was again named executive director, to improve operating conditions of the average theatre and to aid it in its public relations through talks and counsel, offered especially to local meetings of exhibitors.

TESMA, it is indicated, may similarly

set up a channel of closer communication with exhibitor groups. This may follow new administrative arrangements made necessary by the resignation, due to illness, of Roy Boomer from the post of executive secretary, which he has held since 1946, year of the first trade show of the Theatre Equipment and Supply Manufacturers Association.

IPA Helped Attendance

Besides the TOA convention and the exhibits, the IPA meeting helped to increase attendance from the exhibition field, with many circuits sending the managers of their concession departments. Of the TESMA exhibits, 26 per cent concerned refreshment service, while fifty companies exhibited at IPA's own trade show.

Besides "clinics" on theatre refreshment merchandising held daily, the concessions program conducted jointly by IPA and TOA included a forum with a question session directed by Bert Nathan of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y. Special talks were given by Nathan Buchman, co-chairman of the TOA concessions committee; Van Myers, Wometco Theatres; Lee Koen, RKO Radio Theatres; Melvin Rapp, Apco, Inc.; and Melvin Winkman, Phil Smith Drive-in Theatres.

A forum with speakers and a questions session was also held by TESMA on processes and problems of the new techniques.

The moderator was Alex Harrison, 20th Century-Fox, and the speakers were: Loren Ryder, Paramount Pictures; Earl Sponable, 20th Century-Fox; A. E. Neumer, Bausch & Lomb; J. F. O'Brien, RCA; A. J. Hatch, Strong Electric Corporation; Leonard Satz, Raytone Screen Company.

Panel members were: F. C. Matthews, president of TESMA; Nash Weil, Wil-Kin Theatre Supply; A. E. Meyer, International Projector; L. E. Pope, Fox Midwest Theatres; Edwin Gage, Walter Reade Theatres; Joseph Zaro, Bijou Amusement Company; E. J. Nelson, The Ballantyne Company; John R. Miles, Projection Optics; F. C. Dickely, Altec Service; W. A. Gedris, Ideal Seating; Robert Gottschalk, Panavision.

New TESMA Directors

TESMA elections this year involved only five positions on the board of directors. New members named are Fred Wenzel, Wenzel Projection Corp.; and M. H. Stevens, Bausch & Lomb Optical Co.; V. J. Nolan, National Carbon Co.; J. F. O'Brien, RCA.; and Erwin Wagner of Wagner Sign Service, were re-elected.

To the TEDA board of governors, Henry Sorensen of Modern Theatre Supply, Dallas, was named in place of Homer Tegtmeyer, and Kenneth R. Douglas, Jr., Capitol Theatre Supply, Boston, was elected to replace S. E. Burns of Modern Theatre Supply, Seattle.

(Continued from page 18)

increase in "off-hours closed circuit conferences." Holding up the medium's development are lack of a greater number of total seats and major program of theatrical and sports events. "Having sufficient seats, programming becomes more practical because it would enable an agent to offer the biggest attractions more money than could be bid by any other medium."

State and Local Legislation. Warns theatre owners to be vigilant of municipalities and towns which already possess through "general enabling acts" or other specific grants of taxing power the authority to levy admission and other excise taxes. When threats of such taxation exist, the report advises getting the aid of retail merchants, real estate and investment brokers and other business concerns. Reductions in excessive valuations on the real and personal property of theatres also is to be sought.

Research. Forecasts a bright future for the industry and supports the refusal of film companies to release their CinemaScope pictures in conventional prints. It heralds the introduction of magnetic sound, VistaVision, the development of new taking lenses, improvement of color.

Drive-ins. Reports a general upward trend in attendance in the past year in virtually all sections of the country. Finds that year-round drive-ins have to equip for CinemaScope to get product, while seasonal drive-ins may be able to get along without for a while. Asks all distributors to follow lead of Warners and Universal and make their pictures available in all types of prints.

Fire Insurance Rates. The current use of acetate film does not make the lowering of fire insurance rates a certainty. In the New York area, it was reported, rates are based solely on the building code provisions relating to construction, and at no time have they been influenced by the use of nitrate or acetate film.

Film Reviewing. Committee recommended three trailers for showing during the past year. They were for the American Cancer Society, American Heart Association and the American Red Cross.

RKO Offers to Talk on Independent Production

If the TOA desires to stimulate production, as it has indicated, it should meet with RKO executives, James R. Grainger, president of the company, wired the meeting from Hollywood Wednesday. Mr. Grainger said, in part: "We at RKO would be interested in learning to what extent TOA is contemplating becoming financially interested in participating in independent production, as we at RKO have been participating in financing independent producers of quality pictures the past 18 months." Mr. Grainger went on to say he or C. J. Tevlin, studio vice-president, would be glad to meet TOA men in Los Angeles, preferably after January 1.

*Hey! THAT MA KETTLE GAL'S GOT A BRAND NEW FELLA
...and everybody's happy about it!*



RICOCHE ROMANCE

Starring MARJORIE

CHILL

MAIN • WILLS

ALFONSO BEDOYA

PEDRO GONZALES GONZALES

RUDY VALLEE

with RUTH HAMPTON
BENAY VENUTA



Hear:

"Ricochet Romance"

"Las Altenitas"

"Para Vigo Me Voy" "Un Tequilla"



DIRECTED BY CHARLES LAMONT • STORY AND SCREENPLAY BY HAY LENARD • PRODUCED BY ROBERT ARTHUR • A UNIVERSAL-INTERNATIONAL PICTURE



...Pictures with that Universal appeal"

LARGE CIRCUIT LEAVES CEA

Defection Follows Recent Action by Rank; Cites Policy Dissatisfaction

by PETER BURNUP

LONDON: Sol Scheckman's Essoldo Circuit, embracing 171 theatres, has followed the Rank Organisation and withdrawn from the CEA.

In a letter to the association's general secretary, Walter Fuller, informing the latter of the resignation, Mr. Scheckman says: "You are no doubt aware that for some considerable time I have been dissatisfied with the policy of the CEA in so far as it affects independent exhibitors."

Complains on Eady Levy

The letter complains also of the way in which the new scale of Eady levy was negotiated and says that Essoldo will pay the new rate "under protest"; adding that, in Mr. Scheckman's view, CEA's officers should not have reached their decision without prior consultation with Granada and Essoldo, who are the leading independent exhibitors in the industry.

The letter adds: "This levy, which I have to pay, is to aid British film production, but as an independent exhibitor with numerous large first run cinemas I am unable to obtain any worthwhile British films in my competitive areas, because the good films are automatically booked to CMA or ABC, who not only benefit from their exhibition but also through their associated companies receive a large proportion of the levy from the British Film Production Fund.

"On the other hand, to fulfil our quota requirements, I am compelled to book films produced by small, struggling independent film companies which are totally unsuitable for our cinemas with the resultant decline in box office receipts to less than half average and heavy losses."

Bernstein Also Protested

Granada's Cecil Bernstein had earlier made bitter protest at the way the Eady levy had been handled by the association's officers, but to date has made no announcement in regard to its CEA membership.

Apart from the severe loss of subscriptions, the Scheckman resignation following that of the Rank Organisation constitutes a matter of the utmost gravity for CEA particularly and the industry generally. The association hitherto has been a tightly knit organisation and looked upon as a model to other trades. The present cleavage threatens its authority in dealing not only with other sections of the trade but with the Government.

The committee of the trade's four associations met this week to consider the memo-

randum which must be sent to the Board of Trade setting forth the conditions of the new Eady scale. It had been generally regarded as a foregone conclusion that a draft prepared by BFPA's Sir Henry French would be accepted. The stand, however, taken by Essoldo and Granada led to a deadlock in the discussions.

The meeting was adjourned until November 4 when another effort was to have been made to reach agreement. Failing unanimity then the Board of Trade will have to be informed with the consequence that the board's president may then feel compelled to impose a statutory levy.

All-Industry Program

The intention hitherto had been for the four associations' committee to busy itself at this time with the preparation of an all-industry programme for entertainment tax remission. That, clearly, must now await the outcome of the present Eady tangle. Moreover, as many commentators point out, no Government is likely to be impressed with a plea put forward by a trade in such patent disunity.

▽

Sidney L. Bernstein's Granada Theatres is among the three groups to whom the first programme contracts have been offered by the Independent Television Authority; the other two being the Broadcasting Relay Services and Associated Newspapers and the Kemsley-Winnick Group.

Mr. Bernstein said last week: "We are glad we are included and hope that when details are worked out we can become one of the programme contractors. TV is only another branch of show business and Granada doesn't show films alone. We have been giving the public ballet, symphony concerts, pantomimes, circuses and ice-shows. We have the know-how and the show-how."

The other two groups who have been offered contracts are understood to be considering the conditions attaching to them by the Authority.

Powerful Newspaper Group

Broadcast Relay Services operates Rediffusion services here and abroad. Associated Newspapers is one of the most powerful newspaper groups this side, controlling not only "The Daily Mail" and other widely circulated papers but the Anglo-Newfoundland Development Company, which is a newsprint producing concern. The Kemsley Group also has a strong line of newspapers, mainly in the provinces. Maurice Winnick is an impresario who controls the British rights of a number of U. S. television shows, including the remarkably popular "What's My Line" now running on the BBC's TV service.

The first three stations—the only ones to

operate during the first year, expected to start September 1 next, will cover the London area, the Midlands and the North. The London and Northern stations are about equal in population, while the population covered by the Midlands is smaller.

More stations will be available in the following years at the rate of about three a year and fresh contractors will be required to operate them. ▽

The Authority has decided that its news service and outside broadcasts of national and important sporting events will be handled by a separate contractor. It is considered likely that Norman Collins—he was formerly controller of television at the BBC—will be offered a contract in that sense.

▽

The Italian Film Festival promoted here by Unitalia is ended and the huge safari of Government Ministers, producers, directors, not to speak of the Latin Lovelies headed by Lollobrigida and a strong contingent of volatile publicists has headed for home.

The Italians estimate that the week's excitements cost them a little under £20,000. The investment paid off rich dividends. The newspaper publicity alone accruing to their pictures may be set down at £1 million. There were fruitful background talks also.

The Anglo-Italian Film Producers' Committee had a full-dress meeting and decided to continue the present financial agreement between the two industries. The committee also discussed co-production.

▽

Sections of the trade here, including MPAA and the Producers' Association, are presenting the Queen with a private cinema at Buckingham Palace. The trade had originally built a cinema at Clarence House as a wedding present to the then Princess Elizabeth. The Buckingham Palace equipment is presented to her in order to obviate the necessity of dismantling that at Clarence House where now the Queen Mother and Princess Margaret live.

Long, Star-Studded Film "Revue" Planned by MGM

HOLLYWOOD: Producer Joe Pasternak and director George Sidney are planning a film for MGM entitled "The International Revue" to run from three to four hours. Dore Schary, vice-president in charge of production, announced that not only will all the studio's stars be in the cast, but also leading singers and dancers of many countries. Included in the cast will be Leslie Caron, Gene Kelly, Esther Williams, Howard Keel, Cyd Charisse, Debbie Reynolds, Jane Powell, Robert Taylor, Pier Angeli, Walter Pidgeon and many others. Leonard Spigelgass is writing the screenplay.

Nassours Sign Madison

HOLLYWOOD: Producers William and Edward Nassour have signed Guy Madison to star in "The Beast of Hollow Mountain," which will combine live action and animation. They plan to make the film in color by Technicolor and CinemaScope and to release it through United Artists.

"THE
HUMAN JUNGLE"

YOUR

"PORT
OF
HELL"

BEST

"THE BIG
COMBO"

IN
1954
-55

"JOHN
BROWN'S
RAIDERS"

"THE
BLACK
PRINCE"
CINEMASCOPE

"THE
BOB MATHIAS
STORY"

"TARGET
EARTH"

"CRY
VENGEANCE"

MOVE

"SHOTGUN"
TECHNICOLOR

"THE
ANNAPOLES
STORY"
TECHNICOLOR

"HOLD BACK
THE NIGHT"

IS
WITH

THE
COMPANY
THAT'S
ON
THE
MOVE!

ALLIED
ARTISTS

TOA Unit in Midwest Is A Possibility

MINNEAPOLIS: Formation of a Theatre Owners of America unit embracing exhibitors from the upper midwest area became a possibility last week as more than 75 theatre owners, several of them members of North Central Allied, listened to speeches of five top officials of TOA.

Walter Reade, Jr., president; Alfred Starr, chairman of the board; Herman Levy, general counsel; George Kerasotes, vice-president, United Theatre Owners of Illinois, and Roy Cooper, board official from San Francisco, invited here by Harold Field, president of Pioneer Theatre Corp., and Edmund Ruben, president of Welworth Theatres Company, disclaimed any desire to "raids" Allied territory and to set up a rival exhibitor organization. Mr. Ruben was the only one who actually asked for formation of a new organization.

The two main questions asked by most of the exhibitors were: "What does TOA offer in answer to exhibitor problems that Allied does not?" and, "Is not the answer a merger between the two exhibitor groups rather than the formation of a new and separate organization?"

Mr. Reade answered both by pointing out

that TOA was already carrying on consultations with distribution sales managers on sales policies and that for more than three years the organization has suggested closer cooperation with Allied.

Mr. Starr said exhibition was "in a most precarious position" and that Allied's position was logical and "echoed a spirit of economic desperation. He added, "If we are smart, if we can get together, common sense and united action can save us."

"Desiree" to Have World Premiere at Roxy Nov. 17

"Desiree," 20th Century-Fox version of Annemarie Selinko's novel, will have a Command Performance world premiere at the Roxy theatre, New York, November 17, it has been announced by the company. An audience, headed by nobility and society figures, has been invited in addition to the sale of mezzanine tickets for the Father Damien Fund for underprivileged children. It is expected that Marlon Brando, star of the film, also will attend. It was produced by Julian Blaustein.

Disney Short for Royalty

Walt Disney's first 3-D cartoon short subject, "Melody," has been selected for this year's Royal Command Performance in London November 15, it has been announced by Leo F. Samuels, Buena Vista general sales manager. This is the third consecutive year that Walt Disney product has been selected.

Mature Film Gain Cited By Shurlock

Goeffrey Shurlock, newly appointed administrator of the Production Code Administration, explains the growth in the number of motion pictures with mature themes as stemming from the experience over the past three years in which such pictures have been found to be acceptable by the entire family.

Mr. Shurlock made the statement last week in New York in one of his first interviews with the press since his promotion to the post of administrator. He was in New York on PCA business and flew back to Hollywood early this week.

Discussing the growth of the number of pictures with mature themes, Mr. Shurlock cautioned that all films need a "reasonable moral balance" and promised that there would be no letdown in the enforcement of the Code's provisions. He said he saw himself carrying on the work of Joseph I. Breen, the former administrator and now PCA consultant.

On the proposed increase in Production Code service fees, Mr. Shurlock said a 30 per cent hike had been put into effect October 15. The increase, he added, was necessitated by the shrinkage in the product output in Hollywood at this time.

A black and white movie poster for the film "Vera". The title "GARY COOPER" is at the top in large letters. Below it is a large profile of Gary Cooper's face. To the right, the word "VERA" is written vertically. At the bottom, it says "IN... SUPERSCOPE". On the left, there is a graphic element resembling a newspaper clipping with the text: "Just completed ... the battle of the giants in the biggest spectacle of them all!" and "from UA". The names "DENISE DARCEL · CESAR ROMERO" and "ROLAND KIBBEE and JAMES R. WEBB" are listed, along with "Co-Starring" and "Screenplay by". The director "ROBERT ALDRICH" is also mentioned. The overall style is dramatic and classic.

Realign U-I Executive Studio Setup

HOLLYWOOD: Several promotions and the creation of a new studio executive committee were announced this week by Edward Muhl, vice-president in charge of production, at Universal-International to be effective immediately. Mr. Muhl said the realignment is designed to get the maximum production benefits from the creative, policy-making and management experience of the executives.

The new group, to operate directly under Mr. Muhl, consists of James Pratt, executive studio manager; Morris Davis, business manager; Robert Palmer, talent executive; Ray Crossett, scenario and story editor; Morris Weiner, head of industry relations; George Douglas, manager of operations, and Ernest Nims, editorial executive.

In a realignment of executive duties, George Douglas, studio treasurer, was promoted to manager of operations, and Charles Stineford, assistant business manager, is now studio treasurer. In addition, Morris Weiner moves from studio manager to head of industry relations.

At the same time Mr. Muhl also announced that the studio operating committee

would serve as an arm of the executive group on an operational level. Mr. Douglas will be chairman while others on the committee will be Gilbert Kurland, production manager; Emmett Ward, plant manager; Percy Guth, post-production manager; Joseph Dubin, chief studio counsel; George Bole, commercial and short subjects manager; William Batliner, assistant operations manager; Mr. Stineford; Ivan Betts, studio controller; Jack Bauer, casting director; Sam Israel, studio publicity director, and Clark Ramsay, executive assistant to David Lipton, vice-president.

Butler to Produce, Direct Three Films for Kling

HOLLYWOOD: David Butler will produce and direct three films for Kling Picture Corporation, it has been announced by Robert Eirinberg, president of Kling Studios. The first of the pictures, to be released by RKO, will be "Miracle at Santa Anita." Others in the new independent outfit are Lee R. Blevins, vice-president of Kling Studios, and David S. Garber, production associate.

Grant Signs Par. Contract

HOLLYWOOD: Cary Grant has been signed to a three-picture contract by Paramount Pictures, it was announced by Don Hartman, executive studio producer. Mr. Grant recently completed "To Catch a Thief" for the company.

Fred Schwartz Announces DCA Feature Lineup

Fred Schwartz, president of Distributors Corporation of America, announced this week that his company would produce and distribute nine films within the next three years. The pictures include "Lelia," starring Olivia de Havilland; "I Am a Camera" with Julie Harris and Shelley Winters; "The Viking;" "The Way We Are," starring Joan Crawford; "Finian's Rainbow, a cartoon feature; "The Survivors;" "Hunters of the Deep;" an untitled Bella and Sam Spewack film, and "Long John Silver," the first DCA release.

Murphy to Speak for MGM

George Murphy, representing MGM, will fill three speaking engagements in the next few weeks. The first will be at the annual convention of the Theatre Owners of North and South Carolina at the Hotel Charlotte in Charlotte November 15. The others will be at the Motion Picture Pioneers dinner at the Waldorf-Astoria, New York, November 17 and the annual convention of the Florida Theatre Owners at the Roosevelt Hotel, Jacksonville, November 22.

New Laurel and Hardy Film

Jack H. Harris, general sales manager of Exploitation Productions, Inc., has announced that his company would release "Utopia," starring Laurel and Hardy. This will be the comedy team's first since 1945.

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CRUZ

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GEORGE MACREADY
ERNEST BORGnine

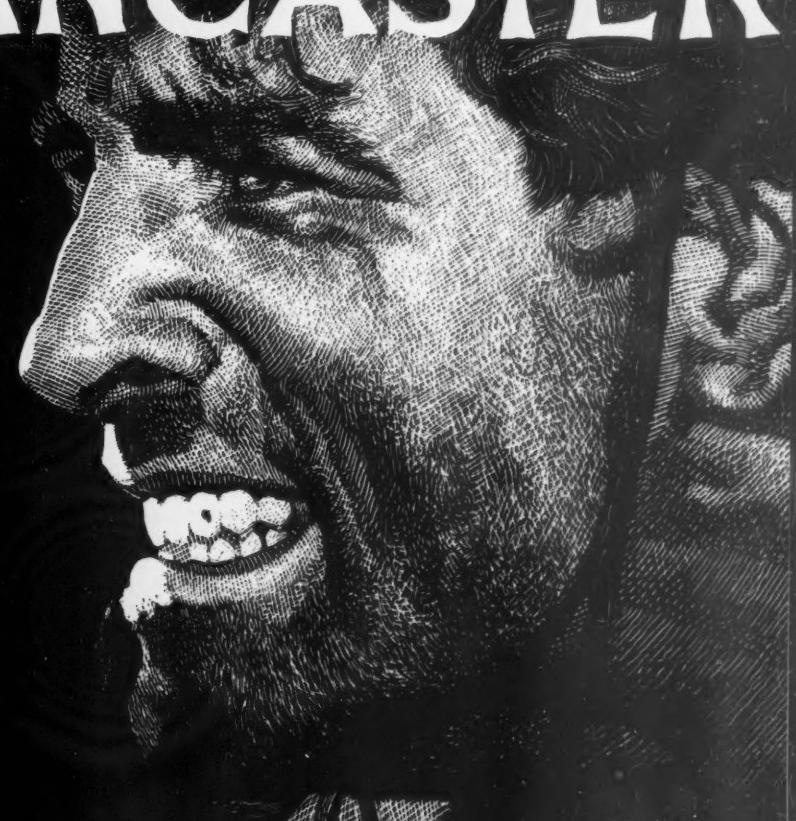
and introducing

SARITA MONTIEL

Story by

Produced by

BORDEN CHASE · JAMES HILL
A HECHT-LANCASTER PRODUCTION
RELEASED THRU UNITED ARTISTS



WORKSHOPS DRAW BLUEPRINT FOR INCREASED PATRONAGE

by WALTER BROOKS

Director, Managers' Round Table

MGM opened the first of its new series of "Ticket Selling Workshops" at the William Penn Hotel in Pittsburgh last Thursday, in the same room where the company held the last of its "Exhibitor Forums" just 12 years ago, and with an equally enthusiastic response from 300 circuit and independent theatre managers who were present.

Mike Simons, in charge of customer relations for MGM, will supervise as many as 30 "Workshops" in the present series, with the next scheduled for Indianapolis November 16, and for Boston December 6. Each will be tailored to fit local conditions, and aimed at helping the theatre manager in his primary job of selling tickets to the public.

Cite Value of Lighted Theatres to Merchants

The Pittsburgh session was opened by John J. Maloney, central division sales manager for MGM, and Ralph Pielow, Pittsburgh branch manager, who welcomed the guests. Mr. Simons laid down the premise upon which the "Workshops" are to be held, and used his fine illustration of how a lighted theatre provides a traffic pattern for trade in downtown stores.

Mike says, "Every time you sell a ticket, you contribute to community relations for the benefit of your local merchants." They couldn't buy this effort; but they never seem to miss it until it's gone. Charles Blatt, of Blatt Brothers Theatres, tendered a revision of the industry slogan, "There's nothing wrong with this business that a lot more customers won't cure."

Edward Hyde, advertising director of the nearby Sharon, Pa., "Herald," had a message of constructive criticism of newspaper practice on both sides of the transaction. He asked, "How long has it been since you paid a visit to your newspaper man?" and said, "We are now in the midst of the greatest fight the retailers have ever had—to get people out of their homes." He quoted the fact that his paper had a reading audience of 58,000 daily, and that an audience of this size and character needed careful handling.

Says Managers Should Work With Newsmen

Mr. Hyde emphasized position and what it means in placing advertising copy, and said theatre managers should cultivate members of their newspaper staffs, from the publisher down to the mechanical superintendent and the foreman of the composing room. He commented that store ads must tell every detail, and if any "reason why" for buying were omitted, sales would drop off. Merchants know that—sometimes theatre managers are careless in their own selling approach, by leaving out necessary details.



Mike Simons opening the Ticket Selling Workshop sessions.



From neighboring small town operations: Front row, left to right, Russ Wehrle, Capitol, Braddock; Robert Leiber, Paramount, Braddock; Frank Babich, Avella, Avella; James E. Bell, Guthrie and Lee theatres, Grove City; Edgar Schaeffer, Roxy, Slippery Rock; Carlo De Marsh, Larkfield Drive-in, Grove City. Back row, left to right: Robert Hornick, Rivoli, Southport; Charles Schiffauer, Cambria, Johnstown; John G. Broumas, Trans-American, Washington; Chris Forgis, Grand, Mt. Pleasant; Liberty Dorako, Colonial, Clairton; John Dorako, Colonial, Clairton; Ray Mervus, Embassy, Aspinwall; and Norman Mervis, Paramount, Pittsburgh.



A table of exhibitors: Harry Rachiele, Grand Sharpsburg; George Petropolis, Rex, Wheeling, West Va.; W. L. Zedaker, Clay, Claysville; Mrs. W. L. Zedaker; Joseph Lacava, Manos, Elwood City; John Popescu, Blue Ski Drive-in, Elwood City; Ken Woodward, State and Manos, Uniontown; Anthony Askounis, Manos, Monessen; Louis Guidette, State, Charleroi; Richard L. Crosby, Hollywood, California, Pa.

Emery Austin, director of exploitation for MGM in the New York home office, described and showed exhibits of thirty-three promotion services provided by the company, and it was obvious that many present had no idea of many of them, and didn't know they existed. His complete schedule will constitute a "Campaign Catalog" in the Managers' Round Table at an early date. It is a story in itself that needs telling in as much detail, with a finger pointing to materials that are available for the asking. He said, "We follow up actual booking dates with direct ef-

fort—but teaser trailers that are provided free of charge are sometimes returned unopened and unused."

After lunch, a flattering facsimile of Debbie Reynolds, the 13-year-old daughter of exhibitor Jack W. Hynes, of the Paramount theatre, Youngstown, Ohio, wearing an original cycling costume which Debbie wears in "Athena" was introduced with one of the "Roadmaster" bicycles that are part of a national promotion. Ed Mason, manager of the Lawler theatre, Greenfield, Mass., won

(Continued on page 41)

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INDUSTRY
and their
FAMILIES
as well

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Lake

Will Rogers Hospital gratefully acknowledges contributions of ad production by Paramount Pictures, and space by this publisher.

HE CAME TO HELP OUT— AND STAYED 30 YEARS

by FLOYD E. STONE

"UNCLE GEORGE" GOETT is the man who came to help out, and stayed on. At the Shea circuit offices these days, they're celebrating Uncle George's 30th year with the company.

Himself, he's marking 55 years in this show business, and enjoying it. He says he has no intention of letting the rust accumulate.

Agreed He Was "Good Man"

Back in 1924, circuit founder Mort Shea, whose theatres always played "legitimate" as well as motion pictures, agreed with Jules Murry of the Schubert office that Mr. Goett was a good man (a road manager and also a road company owner). And also, that Mr. Goett could help out during vacations.

Mr. Goett is the circuit's legitimate theatre department, so to speak. This is a big and continuing function. The Shea Theatrical Enterprises books road companies into such houses as the Palace, Manchester, and the Colonial, Nashua, both in New Hampshire; the Lawler, Greenfield, and the Park, Westfield, both in Massachusetts; the Shea's, Jamestown, New York; the Shea's, Erie, and Shea's, Bradford, Pennsylvania; the Shea's, Ashtabula, Colonial, Akron, Park, Youngstown, Weller, Zanesville, State, Cambridge, Auditorium, Newark, Colony, Marietta, and Union Opera House, New Philadelphia, all in Ohio.

Although the legitimate theatre shows may be expanded these days because of a possible lack of picture availabilities, their use was never primarily because of lack of product, according to Mr. Goett.

They Come to Us"

"We like to play stage shows simply because they are successful," he remarks. "And, furthermore, we don't go out looking for shows; they come to us. They know our houses are the best they can get in these towns and they rely on us."

"We book them on percentage. And we alternate between plays and pictures."

Mr. Goett finds part of the success of the policy has been because of habit, even as the motion picture habit. He believes strongly "unless you play road shows continually, you will lose. It has got to be developed so people come to expect the shows, as they expect us to play movies."

The shopping habit the film industry has found in its public increasingly these years has always been a factor for Mr. Goett's department. The plays have to be good. The public will not go to B or C productions. "The public would rather see a good picture than a poor legitimate show. The legitimate theatre above all must have a tradition."

Withal, Mr. Goett cautions, he never forgets his circuit's basic business is with pic-



GEORGE GOETT

by the Herald

tures. "We worry more about getting good pictures than about getting good shows. Possibly that's because there are fewer bad shows."

Mr. Goett also was a picture critic, briefly. It happened after he and Mort Shea saw "The Jazz Singer". Mr. Shea felt that now the screen had the spoken word, his legitimate theatre man should advise on the buying angle.

The job lasted six months.

Mr. Goett feels about vaudeville, conspicuous by its absence, that it doesn't have enough talent to prevent it from becoming boring. It is, in his estimation, like television.

He said the other day he has no complaints.

"Nothing is hard," he said, "if you like your work."

Hecht Says "Vera Cruz" Will Be in SuperScope

"Vera Cruz," the Hecht-Lancaster production to be released by United Artists, will be in SuperScope, Harold Hecht said last week. Initial orders with Technicolor are for 200 prints in that system, and 100 in standard. The picture will open at the Capitol theatre, New York, in a two-to-one ratio. Mr. Hecht said he plans heavy advertising of SuperScope.

Forms Distributor's Unit

Gibraltar Motion Picture Distributors, Inc., concentrating on domestic distribution, has been formed by Sam Nathanson, former sales manager for Hal R. Makelim. "A Love Story," the photographic-award winning Eric Pommer production, will be premiered in New York simultaneously with the Broadway debut of the film's star, Hildegard Neff, in "Silk Stockings."

New Haven Proposes New Censor Ordinance

A proposed ordinance which would ban the New Haven showing of motion pictures not approved by the Motion Picture Association of America has been referred to New Haven corporation counsel George W. Crawford, for an opinion on its constitutionality, following a hearing before that city's Aldermanic Committee on Ordinances. Herman M. Levy, executive secretary of Motion Picture Theatre Owners of Connecticut, and general counsel of Theatre Owners of America, earlier called the measure "obviously unconstitutional" and cited three Connecticut statutes with penalties for showing indecent, lascivious, sacrilegious or immoral pictures.

Five Are Promoted at Kodak Park Works

Five appointments at Kodak Park Works of Eastman Kodak Company were announced recently by Ivan N. Hultman, the Kodak vice-president and general manager of the plant. Louis K. Eilers, who was administrative assistant to the general manager, becomes an assistant general manager, succeeding Gerould T. Lane, who has retired. Austin J. Gould, formerly assistant manager, is named administrative assistant. Richard M. Wilson becomes assistant manager of film manufacturing. Lester C. Faulkenberry is named superintendent of film emulsion coating division. Carleton R. Sanford becomes assistant superintendent of film emulsion coating division.

Texas Drive-In Owners Open New Dallas Office

A new business office has been opened by the Texas Drive-In Theatre Owners Association, at 1710 Jackson Street, Room 220, Dallas. Part of the service offered is one for employment. Projectionists and managers are requested to leave applications at the office. There also will be technical information, and other information pertinent to the field. Secretary, who will be at the office each day, is Katy Alford.

Ben Robins Acquires Alhambra in Detroit

Ben Robins, formerly manager for Universal in Detroit, last week took over the lease of the Alhambra in that city, from Kilbride and Hillier. He will also manage. It is understood he will install CinemaScope and make other major interior changes in the house.

Manages Two Houses

BELZONI, MISS.: Richard M. Knox has been appointed manager of the Crescent and Harlem theatres here. The houses were recently sold to C. J. Collier, B. F. Jackson, and Mrs. E. S. Gullet. Improvements will be made. Mr. Knox has previously been associated with the Ingersoll Corp. of Shreveport in the capacity of branch manager for Arkansas.

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RESERVATIONS ARE
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NOVEMBER 17th, 1954
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SEND YOUR RESERVATIONS IN . . . NOW!

If you've been in the Motion
Picture Industry for 25 years
... in Exhibition, Production,
Distribution and Laboratory ...
you can apply for membership
in the Motion Picture Pioneers
... send for application blank
to Harry J. Takiff, 729-7th
Ave., N.Y.C., at once . . . New
members will be eligible to
purchase dinner reservations.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ON November 10 producer-director-writer Carl K. Hittleman is going to begin filming "Kentucky Rifle" for Howco Productions. His cast will include Chill Wills, Lance Fuller, Cathy Downs, Sterling Holloway, Jeanne Cagney and Jess Barker. The picture will be shot in Eastman color and processed by Pathe.

It will be photographed for exhibition in any aspect ratio from Academy standard to 2-to-1, and it will be the first of four pictures to be made by the triple-talented Hittleman for Howco Productions in the upcoming twelve-month. He says of it, "We have spent a long time in getting the script just right, going over it with the principals, making our inevitable mistakes on paper instead of on the set, and we think we'll have a good picture."

Has Done Everything That Goes Into Making Film

Hearing him, and knowing his record, you are inclined to think the same way about it. For in his 22 years on the production side of the industry he has done everything that goes into the making of a motion picture—writing, directing, producing, studio-managing, budget-controlling, film-editing, even tele-film producing—and successfully, as a score of memorable profit-makers like "I Shot Jesse James" and "Little Big Horn" bear out. He speaks from a wealth of experience, the precious stuff for which the undisputed adage declares there is no substitute.

The Howco Productions for which the experienced Hittleman will be making "Kentucky Rifle" is equally experienced—nay, doubly so—on the exhibition side of the industry, and by no means strangers to the Hollywood side, either. Howco is a partnership of two exhibitors, distributors and financiers ("angels" is their own word for it) who were youngish veterans in their calling when the boyish Hittleman joined Columbia studio in 1932 as assistant to the studio manager. Each of the two exhibitors, it is pleasant to note at this point, has been a subscriber to this periodical for more than 30 years. They are Joy N. Houck of New Orleans and Francis White, Jr., of Charlotte, N.C.

Two Operate Many Houses In Southern States

Exhibitor Houck owns and operates "fifty-some" theatres in Louisiana, Arkansas and Mississippi, and Exhibitor White owns and operates 32 in North Carolina, Virginia, Georgia, and maybe Florida. Together they also own and operate a system of independent film exchanges pretty well blanketing the south. Through many or most of these pass the Lippert, Filmakers, Realart and other product on its way to market. And on

frequent trips to Hollywood Exhibitors Houck and White have been financing independent producers for a good many years now. They know the score.

Says Exhibitor White, when asked how "Kentucky Rifle" is to be distributed, "We'll get it off to a pretty good start through our own exchanges; the rest of the distribution will be of the same kind."

Says Exhibitor Houck, when asked whether he thinks it's become necessary to go into the new processes to make a picture pay off, "Not if it's good enough. 'Eternity' proved that. 'Sabrina' is proving it now. The new processes and techniques gave the box office a big boost—got people coming back to the theatre again—but processes and techniques can't stand alone—can't hold the public if the picture itself isn't strong enough to furnish a money's worth of entertainment."

The Messrs. Hittleman, Houck and White foresee a success for "Kentucky Rifle," and their foresight's been mighty dependable over the years.



EIGHT pictures were started during the week.

Allied Artists' William F. Brody started "Rider of the Ruby Hills" with Zachary Scott, Carole Matthews, Lola Albright and Dick Foran, directed by Frank McDonald.

Columbia's Sam Katzman launched "Creature with the Atom Brain," with Richard Denning, Angela Stevens and Michael Granger, directed by Edward L. Cahn.

Hecht-Lancaster Productions rolled "Marty," produced by Harold Hecht and directed by Delbert Mann, with Ernest Borgnine and Betsy Blair in the cast.

"Cult of the Cobra" is a Howard Pine production for U-I with Francis Lyon directing Faith Domergue, Richard Long, Marshall Thompson and Kathleen Hughes.

"Three from the Right" is a Technicolor offering from U-I produced by Sam Marx and directed by Eddie Bussell, with Rory Calhoun, Piper Laurie and Mamie Van Doren.

Abbott and Costello in New Picture for U-I

The incomparable Lou Costello and Bud Abbott went before the U-I cameras in "Abbott and Costello in the Mummy," with Marie Windsor in the cast directed by Charles Lamont for Howard Christie, producer.

"Top of the World" is a Landmark production for United Artists release. It has Dale Robertson, Evelyn Keyes, Frank Lovejoy and Nancy Gates in top roles. Lewis R. Foster and Michael Baird are co-producing, with the former directing.

"Bride of the Atom" is a Catacomb Pictures production, produced and directed by Edward D. Wood, Jr., with Bela Lugosi, Loretta King, Tony McCoy and others.

THIS WEEK IN PRODUCTION:

STARTED (8)

ALLIED ARTISTS
Rider of the Ruby Hills

COLUMBIA
Creature with the Atom Brain (Clover Prods.)

INDEPENDENT
Bride of the Atom (Catacomb Pic.)
Marty (Hecht-Lancaster Prods.)

COMPLETED (5)

LIPPERT
Air Strike (Cy Roth)

MGM
Boulevard in Paris (CinemaScope; Technicolor)

REPUBLIC
Santa Fe Passage (Trucolor)

UNITED ARTISTS
Top of the World (Landmark Prods.)

U-I
Abbott and Costello in the Mummy
Cult of the Cobra
Third Girl from the Right (Technicolor)

UNITED ARTISTS
The Kentuckian (Hecht-Lancaster Prods.; CinemaScope; Technicolor)

WARNER BROS.
Target Zero

SHOOTING (31)

ALLIED ARTISTS
High Society

COLUMBIA
The Man from Laramie (William Goetz; CinemaScope; Technicolor)
My Sister Eileen (CinemaScope; Technicolor)

INDEPENDENT

Oklahoma (R & H: Todd-AO; CinemaScope; Eastman)

LIPPERT
Shock (Exclusive Prod.)

MGM
The Marauders (Color)
The Scarlet Coat (CinemaScope, Color)
It's Always Fair Weather (CinemaScope; Color)

Interrupted Melody (CinemaScope; Color)
Hit the Deck (CinemaScope; Eastman)

PARAMOUNT
You're Never Too Young (VistaVision; Technicolor)

The Desperate Hours (VistaVision)
The Ten Commandments (VistaVision; Technicolor)

The Trouble With Harry (VistaVision; Technicolor)

REPUBLIC
The Admiral Hoskins Story
Magic Fire (Trucolor)

RKO RADIO
Seven Bad Men (Nat Holt, Super-Scope; Technicolor)
Escape to Burma (Fimcrest; SuperScope; Technicolor) (formerly "Bow Tamey to Me")

20TH-FOX
A Man Called Peter (CinemaScope; Color)
The Seven Year Itch (CinemaScope; Color)

UNITED ARTISTS
Big House, U.S.A. (Bel-Air)
Not as a Stranger (Stanley Kramer)
Gentleman Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)

U-I
The Purple Mask (CinemaScope; Technicolor)
The Shrike
To Hell and Back (CinemaScope; Technicolor)

WARNER BROS.
Jump Into Hell
The Sea Chase (CinemaScope; WarnerColor)

Mister Roberts (CinemaScope; WarnerColor)
Moby Dick (CinemaScope; Technicolor)
Strange Lady in Town (CinemaScope; WarnerColor)

U.A. Gross From Abroad Seen Rising

Two United Artists executives declared last week they would be forced to raise their estimates of this year's receipts. Their trip to the Orient convinced them the company will earn "several millions" more than the expected \$40,000,000. Even during the six weeks they were away, billings amounted to \$7,000,000, they pointed out.

The men are Arthur Krim, president, and Arnold M. Picker, vice-president in charge of foreign sales. During their trip they met company executives and many exhibitors; and the opinion they returned with is that for the film industry the Far East is in an era of "tremendous prosperity".

They reported, too, that American pictures remain the people's favorite. The latter remain faithful despite economic problems and pressure, by native production industry upon governments. Apropos of native production, Mr. Krim said each country seemed to have it in some degree; and that producers all hoped to export to the United States. His own company now is entertaining the idea of bringing into the United States such native product as has appeal.

Also at the interview were Max E. Youngstein, vice-president in charge of promotion, who returned recently from Europe, and Robert Benjamin, chairman of the board.

Hold Coast Premiere of "Barefoot Contessa"

HOLLYWOOD: The Los Angeles opening of United Artists' "The Barefoot Contessa" November 4 was to have been attended by many of the industry's leaders and stars, according to Robert F. Blumofe, vice-president in charge of West Coast operations. Special guest of honor was to be Mary Pickford, co-founder and present co-owner of United Artists. Among those scheduled to attend were stars Humphrey Bogart and Ava Gardner, writer-director Joseph L. Mankiewicz, and many others including Joseph Schenck, Jack Warner, Ed Mannix, Charles Brackett and Harry Cohn. The premiere was to be patterned after the New York opening, with television and radio coverage.

Johnston Presides at First Hennepin Society Affair

Eric Johnston, president of the Motion Picture Association of America, and chairman of the new Hennepin Society, read a message from President Eisenhower at the inaugural dinner and meeting of the society at the Waldorf-Astoria Hotel, New York, last week. The society, which was formed to foster closer ties and friendship between Belgium and the U. S., honored Paul-Henri Spaak, Foreign Minister of Belgium.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending October 30 were:

Albany: WHITE CHRISTMAS (Par.)

Atlanta: BAREFOOT CONTESSA (U.A.), BEN-GAL BRIGADE (U-I), ON THE WATERFRONT (Col.) A WOMAN'S WORLD (20th-Fox).

Boston: ADVENTURES OF HAJJI BABA (20th-Fox), BETRAYED (MGM), HIGH AND DRY (U-I), SABRINA (Par.), A STAR IS BORN (W.B.)

Buffalo: BRIGADOON (MGM) 2nd week, A STAR IS BORN (W.B.) 3rd week, THE VANISHING PRAIRIE (Buena Vista) 3rd week, WHITE CHRISTMAS (Par.), A WOMAN'S WORLD (20th-Fox).

Cincinnati: HER TWELVE MEN (MGM), A STAR IS BORN (W.B.) 3rd week, WHITE CHRISTMAS (Par.), A WOMAN'S WORLD (20th-Fox) 2nd week.

Cleveland: ASPHALT JUNGLE (MGM), BATTLE GROUND (MGM), BEAU BRUMMELL (MGM) 2nd week, A STAR IS BORN (W.B.) 3rd week, THE VANISHING PRAIRIE (Buena Vista) 3rd week.

Columbus: A STAR IS BORN (W.B.)

Denver: BRIGADOON (MGM), HUMAN JUNGLE (A.A.), A STAR IS BORN (W.B.) WHITE CHRISTMAS (Par.)

Detroit: BRIGADOON (MGM), A STAR IS BORN (W.B.) 4th week.

Des Moines: THE EGYPTIAN (20th-Fox), A STAR IS BORN (W.B.) 2nd week.

Hartford: BELLISSIMA (IFE), BRIGADOON (MGM), A BULLET IS WAITING (Col.) 2nd week, A STAR IS BORN (W.B.), A WOMAN'S WORLD (20th-Fox) 2nd week.

Indianapolis: BENGAL BRIGADE (U-I), BRIGADOON (MGM), A STAR IS BORN (W.B.) 2nd week.

Jacksonville: BENGAL BRIGADE (U-I), REAR WINDOW (Par.), SITTING BULL (U.A.), WHITE CHRISTMAS (Par.)

Kansas City: THE ADVENTURES OF HAJJI BABA (20th-Fox), BRIGADOON (MGM) holdover, ON THE WATERFRONT (Col.) holdover, A STAR IS BORN (W.B.) holdover, SUDDENLY (U.A.) holdover, A WOMAN'S WORLD (20th-Fox) 2nd week.

Memphis: FIRE OVER AFRICA (Col.), REAR WINDOW (Par.) 2nd week, A STAR IS BORN (W.B.) 3rd week.

Milwaukee: SABRINA (Par.), A WOMAN'S (20th-Fox) 3rd week.

Minneapolis: ADVENTURES OF ROBINSON CRUSOE (U.A.), BRIGADOON (MGM), ON THE WATERFRONT (Col.) 5th week, SABRINA (Par.) 5th week, A STAR IS BORN (W.B.) 3rd week.

New Orleans: BRIGADOON (MGM), DRAGNET (W.B.), PRIVATE HELL 36 (Filmakers), SABRINA (Par.) 2nd week, A STAR IS BORN (W.B.) 3rd week.

Oklahoma City: ADVENTURES OF HAJJI BABA (20th-Fox), BRIGADOON (MGM) 2nd week, SABRINA (Par.), A WOMAN'S WORLD (20th-Fox) 3rd week.

Philadelphia: ADVENTURES OF HAJJI BABA (20th-Fox) 2nd week, BRIGADOON (MGM) 3rd week, SABRINA (Par.), A STAR IS BORN (W.B.) 2nd week.

Pittsburgh: A STAR IS BORN (W.B.) 2nd week, A WOMAN'S WORLD (20th-Fox).

Portland: REAR WINDOW (Par.) 2nd week, A STAR IS BORN (W.B.) 3rd week, THE VANISHING PRAIRIE (Buena Vista) 4th week, A WOMAN'S WORLD (20th-Fox) 2nd week.

Toronto: BRIGADOON (MGM) 2nd week, BROKEN LANCE (20th-Fox) 2nd week, THE CAINE MUTINY (Col.) 4th week, DOCTOR IN THE HOUSE (JARO) 9th week.

Washington: REAR WINDOW (Par.) 8th week, ROGUE COP (MGM) 2nd week, SABRINA (Par.) 3rd week, A STAR IS BORN (W.B.) 2nd week, A WOMAN'S WORLD (20th-Fox) 3rd week.

Place also announced the election of Edwin A. Link, Jr., chairman of Link Aviation, Inc., as a director of the General Precision Equipment Corp.

Fujiyama Film to Hoffberg

Ray Fielding Productions of Los Angeles has announced the appointment of Hoffberg Productions of New York as eastern sales agent for the two-reel adventure-travel film in color, "The Honorable Mountain." The film documents the annual pilgrimage of some 50,000 Japanese to the top of Mount Fujiyama, the snow-capped volcano which figures in Japanese religion.

People in The News

IRVING HILLMAN, Sherman theatre, New Haven, has been named "Manager of the Month" for the August phase of the Stanley Warner circuit "Fabian's Fabulous Forty" promotion campaign in the northeastern zone.

T. S. DALEY, manager of the University theatre, Toronto, has again been named general chairman for the awards dinner of the Canadian Picture Pioneers, November 25 at the King Edward Hotel.

FIELDING O'KELLY has resigned as Amsterdam, N. Y., city manager for the Schine Circuit. CHARLES TRURAN, former manager of the Avon, Watertown, N. Y., succeeds him.

DR. MAURICE NELLES joined Technicolor Motion Picture Corporation as director of diversification and research development, a newly created position. Dr. Nelles was formerly with Borg-Warner Corp.

AL BURKS, of Warner Brothers home office exploitation office, will now cover the company's Dallas, Oklahoma City and Memphis territories. He formerly covered the Washington, Philadelphia and Charlotte branch areas.

JOHN T. BABBITT has transferred as New York regional manager to Atlanta regional manager, Army and Air Force Motion Picture Service. RICHARD O. SCHMIDT, formerly regional manager, Washington, transferred to New York.

RKO Circuit Quarter Net **\$755,033**

Consolidated net income of RKO Theatres Corporation before deduction for special items for the third quarter of 1954 was \$755,033.06 as compared with \$370,728.83 for the third quarter of 1953. After deduction of special items the net income was \$720,984.84 for the 1954 period.

The special items in the 1954 period included a loss from the disposal of a theatre property amounting to \$41,048.22, resulting in the reduction of Federal income taxes of \$7,000 which otherwise would have been payable on net income. There were no special items in the 1953 period.

Net income before deduction for special items for the first nine months of 1954 was \$1,710,150.85 as compared with \$739,282.15 for the first nine months of 1953. After deduction of special items the net income was \$1,625,009.64 for the 1954 period as

B. E. HOFFMAN of Connecticut Theatre Circuit, New Haven, has been named to the national board of Brandeis University Associates.

J. LAWRENCE SCHANBERGER, former owner of Keith's theatre, Baltimore, for nearly 30 years, is now manager of the St. James Hotel, Baltimore.

H. ALFREDO STEINBERG has been appointed assistant general manager in Brazil for United Artists. He served recently in the same position with Columbia.

SHELL TRENT has been appointed acting branch manager of Altec's northeastern division, succeeding RALPH KAUTZKY, recently appointed acting division manager of the division.

ED R. SVIGALS has joined Harrison Pictures Company as sales manager. He has specialized in the distribution of foreign films and is now working on "Ugetsu" for Harrison.

LOU HOLLEB will be general manager of In-Town Auto theatre, Whitehall, Ohio. He was formerly manager of the RKO Majestic and Uptown theatres, Columbus.

GEORGE MINTER of Renown Pictures, Ltd., arrived in New York from Europe last week to discuss the release of four pictures with RICHARD BRANDT, vice-president of Trans-Lux.

compared with a net income of \$788,331.15 in 1953.

The special items in the 1954 period included losses from the disposal of theatre properties amounting to \$127,141.21, resulting in the reduction of federal income taxes of \$42,000 which otherwise would have been payable on net income. Special items in the 1953 period included a profit of \$10,949 from the disposal of theatre properties which also resulted in a tax reduction.

Charles Skouras' Will Creates Trust Fund

HOLLYWOOD: The late Charles P. Skouras' will, filed for probate here in Superior Court, listed his estate as in "excess of \$10,000," created a trust in his community interest in certain securities with an income to be payable to his widow, Mrs. Florence L. Skouras, for life, and with the property to go to his three surviving children on her death. They are Mrs. Jack Jungmeyer, Mrs. Margaret L. Curtin, and Charles P. Skouras, Jr. The balance of the estate was left to his widow. Charles P. Skouras, Jr., George Skouras, Michael Rosenberg and John B. Bertero were named executors and trustees.

Canadians To Ask Cut in Film Ad Rates

TORONTO: The motion picture industry is expected to ask the Canadian newspaper industry for more equitable treatment in the matter of advertising rates for amusement ads. The action will more than likely follow the meeting later this month of the Canadian Motion Picture Industry Council.

Various exhibitor bodies in the country already have expressed discontent with the present rates, and Clare Appel, executive director and the Canadian Motion Picture Distributors' Association, has gone on record that "strong protest" should be made. Another reason to expect such action may be taken is the resolution by the Maritime Motion Picture Exhibitors' Association protesting the treatment newspapers give TV over motion pictures.

The protest undoubtedly would be made by the Canadian Motion Picture Industry Council, representing all phases of the industry, but the actual pressure to see that action follows upon words would be lodged with a proposed Canadian Motion Picture Institute. This body, still in the talking stages, but boosted by many industry leaders, could become an important clearing-house for the industry as well as a public relations organization.

Through the years, statistics have been prepared by exhibitor bodies, showing the inequities in amusement advertising as compared with other advertising rates. The latest slur to the industry was the raising by the Toronto Star of its rates, five cents a line. This is all the more important since the Star is the largest daily newspaper in the country and other papers are likely to follow suit.

"If a newspaper discontinued all theatre advertising it would likely receive more protests from its readers than would occur from the deletion of any other section," said Mr. Appel.

Rathvon Starting Joint German-American Film

N. Peter Rathvon's first German-American production, "The Little Ambassador," formerly titled "Embassy Baby," will co-star Joseph Cotten and Eva Bartok, it has been announced by Rathvon Overseas, Ltd. The company has already produced three films, but they were geared primarily for the European market, it was said.

Wilschke Appoints Clink

Elmer O. Wilschke, operations vice-president of Perspecta Sound, Inc., and Fine Sound, Inc., New York, has announced the appointment of Jack Clink as chief engineer and recording supervisor of the companies. Mr. Clink has been with the companies for two months, supervising the installation of equipment in their studios.

The National Spotlight

ALBANY

Albany's two leading theatres, Fabian's Palace and Stanley Warner Strand, simultaneously played pictures at advanced prices: the former had "White Christmas" at \$1 top, and the latter had "A Star Is Born" (second week), at \$1.25 top. . . . George H. Schenck, Tri-State Automatic Candy Corporation branch manager and former Elmira-Syracuse-Utica theatreman, is new chief barker of the Variety Club. Norman Jackter, Columbia manager, and Jack Goldberg, Metro manager, are first and second assistant chief barkers, respectively; Lewis A. Sumberg, an attorney, property master, and Sidney Urbach, certified public accountant, chief dough guy. The new officers took over at once. . . . Visitors included: Louis W. Schine and John A. May, Gloversville; Mr. and Mrs. George Smith, the Olympic, Utica; Phil Baroudi, North Creek; George Thornton, Saugerties and Windham; Clarence Dopp, Northville, Poland and Frankfort. . . . Kingsley Ryan installed CinemaScope in the Little theatre, which he opened in Plattsburgh last summer.

ATLANTA

E. A. White, owner of the White drive-in, Nashville, N. C., has just installed CinemaScope. . . . President William Richardson, Astor Pictures, is back at his office after a spell of illness. . . . Mrs. Vera Haygood, MGM, has returned to her post after a stay at the hospital. . . . Owner of the Rose theatre, Hartford, Ala., A. C. Saunders, and manager, James Thomas, have installed CinemaScope. . . . The former Gem theatre, Newton, N. C., has been sold to G. Otto Hartsoe and Ed Haupt for \$6,000. . . . Rudy Rudisill, office manager at the Kay exchange, is still resting in the hospital after a heart attack. No visitors are allowed to see him yet. . . . The Lyric theatre, Waycross, Ga., now being renovated, will have CinemaScope. . . . O. C. Alexander, Wil-Kin Theatre Supply Co., has returned to his office after a trip to Indiana where he visited his folks.

BALTIMORE

J. Lawrence Schanberger, formerly with Keith's theatre, is now in the hotel business, associated with the St. James Hotel in Baltimore. . . . Dave Thomas, Hippodrome assistant, has resigned to enter another line of business. . . . Chauncey Wolf, treasurer of the Uptown theatre, entertained Martin Blum of Canada at the Variety Club. . . . Max Miller, U.A. representative, in town ahead of "Barefoot Contessa." . . . Jake Flax, Republic branch manager, in town. . . . Rodney Collier, Stanley theatre manager, attending home office meetings in Washington. . . . George Browning has added the Mayfair publicity to his line of duties. . . . Freddie Sapperstein, Columbia booker in town enjoying the dancing at the Sheraton-Belvedere Hotel. . . . Gordon Conte of Ritz Enterprises, was visiting in Washington last week.

BOSTON

"A Star Is Born" playing the Metropolitan Theatre has been doing capacity business weekends and excellent business at all times. The film is in for three weeks and may stay four. . . . The Warner office here is preparing for the "District Managers' Week" drive December 5 to 11 with the goal a Warner feature or short in every theatre in the territory. Ralph Iannuzzi, branch manager, Bill Kumins, Bill Horan and Jack Hill, salesmen, are working on the bookings for a 100 per cent coverage. . . . For the first time in many years, Paramount Pictures has taken full page ads in the local newspapers on "White Christmas" which is playing the Paramount and Fenway theatres day and date. . . . In the September "Fabian's Fabulous Contest" at Stanley Warner theatres, three Massachusetts managers tied for second place. They are Steve Barbett, Warner's, Lawrence; Guido Luminello, Palace, Lawrence, and Bob Howell, Port, Newburyport.

BUFFALO

J. Richard Smyth, who started in the exhibition end of the business as an usher in the Seneca theatre, and rose to assistant manager of the theatre, has been named treasurer of the Paramount theatre, succeeding Leonard J. Warchol, who has resigned because of ill health. Smyth was at the Seneca, UPT community house, for five years. . . . Leon Serin reports a big advance sale of reserved seats for the opening night of the Metropolitan telecast in the Center theatre next Monday night. . . . Teachers in all Rochester public elementary schools have undertaken a mass evaluation of new audio-visual materials to determine which films and film strips should be purchased for use in city schools. Some 80 films and 125 film strips will be reviewed with classroom groups. . . . Buffalo's own Katherine Cornell and Tyrone Power will open their new play "The Dark Is Light Enough" in the Erlanger here Nov. 24. . . . "White Christmas" which is now introducing Buffalo to Vista-Vision, had a terrific opening here at the Paramount and tacked up a record gross for its first week. It looks like it is in for a run. . . . Robert Cecil, who has been a doorman at the Seneca, has been promoted to an assistant manager at the theatre.

CINCINNATI

The finance committee of city council has recommended an increase in the license fees of drive-in theatres from 40 to 60 cents for the first 250 spaces and from 30 to 40 cents for each additional space. This represents a compromise from the original recommendation of 75 cents for the first 250 spaces and 55 cents per space thereafter. The downward revision results from the efforts of Jerome Goldman, attorney for the S & S Amusement Co.; operating the Twin Drive-in, the only

outdoor theatre within the city limits. . . . Local dailies carried full-page display ad for "White Christmas," current at Keith's theatre, the first time as far back as memory serves that this space has been devoted to motion picture advertising. . . . Marc Cummins, local circuit operator, has announced that his 1,250-car drive-in, as yet unnamed, will open Thanksgiving. . . . Theatre owners at Van Wert, Ohio, have joined with county fair officials in pressing for a repeal of the three per cent municipal tax on theatre admissions.

CLEVELAND

The sudden death of Oscar Ruby, Columbia branch manager for more than 20 years, cast such a gloom over Film Row that several offices closed Thursday, the afternoon of his funeral. Here from the home office was Rube Jackter, assistant general sales manager, and Sam Galanty, division sales manager. . . . Sheldon Sandler, son of David Sandler, manufacturer of in-car heater, will be home for Thanksgiving from Yale where he is graduate student in engineering. . . . Barbara Salzman, formerly with Lippert Pictures, is now with IFE. . . . Variety Club has set Nov. 11 as the date for its annual election of officers. . . . George Manos, Ohio circuit owner, started construction of a new, deluxe 750-car drive-in just south of Coshocton city limits. Project, as designed, calls for a heated patio to accommodate about 150 non-car patrons. . . . Herb Ochs, Canadian drive-in circuit operator, and Mrs. Ochs are wintering in Dania, Fla. . . . Abe Kramer, Associated Circuit official, and Mrs. Kramer have left to open their Golden Beach, Florida winter home.

COLUMBUS

"A Star Is Born" was held for a second week at RKO Palace. . . . Harry Schreiber was host at the Palace for the three-day Columbus "Dispatch" cooking school held in the morning. . . . "White Christmas" is the latest feature here to play at advanced prices, with a \$1 top and 75 cents at matinees. . . . Norman Nadel, Columbus "Citizen" theatre editor, has been signed by the Lee Keedick Agency of New York for a series of lecture tours in the U. S. and Canada starting next fall. He will discuss the theatre and music. . . . Columbus and Franklin County Motion Picture Council has become a charter member of the National Federation of Motion Picture Councils Inc. . . . Jerry Rasor, singer from Commercial Point, Ohio, went to Hollywood for a screen test. He has been singing on TV and radio here. . . . Robert Wile will speak Dec. 7 to the Rotary Club of Geneva, Ohio and his subsequent schedule includes talks on Dec. 9 before the Lions Club, Richmond, Ohio; Dec. 15, Lions Club of West Lafayette, Ohio; Dec. 27, Lions Club of Mt. Gilead, Ohio and June 2, 1955, Lions Club, West Union, Ohio.

(Continued on following page)

DENVER

The Broadway, built in 1890, with movies introduced there in 1937, is being torn down to make way for an addition to the Cosmopolitan hotel. Lately the house was operated by Wolfberg Theatres. . . . Allied Rocky Mountain Independent Theatres will hold a board meeting Nov. 9 in their Denver headquarters, with all independent theatre owners, members or not, invited. . . . Elden Menagh has remodeled his Star, Ft. Lupton, Colo., adding CinemaScope and other improvements, and renamed the house the Big Top theatre. . . . Variety Tent is reactivating their publication "On the Midway" and Helene Love is continuing as editor. . . . The first drive-in in these parts offering a Saturday Kiddie matinee is the Wadsworth. With space for 502 in its auditorium, a screen will be placed over the front windows.

DES MOINES

Mr. and Mrs. W. A. Johannsen, who have operated the Wonderland theatre, Paullina, for almost 30 years, will celebrate their golden wedding anniversary November 18 at an open house. . . . A law under which a Charles City drive-in theatre was denied a license to operate was declared unconstitutional recently by the Iowa Supreme Court. The court unanimously affirmed a ruling by a district judge holding that a law giving Iowa township trustees the right to regulate business establishments violates constitutional guarantees of "due process of law". . . . Scores of her Film Row friends banded together to present Gretchen Kelleher with a TV set. Gretchen was forced to resign her RKO post two years ago because of ill health. . . . Ben Marcus was a guest at the Columbia exchange; Iz Weiner dropped into the Universal branch. . . . Margaret Shield, NSS, is vacationing in Detroit. . . . Thelma Washburn, RKO booker and office manager, presided at an anniversary ceremonial honoring past presidents of Zonta International here. . . . The Flame theatre has opened its doors in Elma on the site of the old Dawn which burned to the ground last Mar. 4. Manager of the appropriately named new house is Neal Mullinex.

DETROIT

Ford showed another CinemaScope promotion picture featuring new models. Unexpected highlight came when gas station attendants were referred to as bird dogs. . . . Russ McLaughlin, 30-year film critic of the Detroit "News" has retired to devote full time to freelancing. His spot will be filled by Jack Finlayson at the music desk, Robert Lueck on amusements. . . . Milton London, of the Booth, bought up a bunch of umbrellas, stencilled the house name on each and stashed them in the parking lot booth where they are handed to patrons on rainy days to get them to the theatre. . . . IATSE Local 737 Technicians' new head is Leroy Conway, a Jam Handy director. . . . The Schneider sisters, Bernadette and Gertrude, Stratford operators, are alternating their vacations in Canada. . . . Garner Guy is replacing Wayne Parsons as manager of the Korman Gold Coast.

HARTFORD

Connecticut will see a minimum of four new drive-in theatre projects opening next

ILLINOIS EXHIBITORS MEET



THE MEETING. The scene as United Theatre Owners of Illinois members in the Peoria area met in the Greve Coeur Club, in that city. In the first row, in usual order: George S. Davison, James Fenoglio, Edward Zorn, George Kerasotes, Ralph Lawler, Ken Philips, Marion Bodwell, Jack Getlmaker, Al Christiansen. Second row: Don Rist, Tom Brewer, Howard Young, Le Roy McMahon, Mrs. McMahon, Mr. and Mrs. R. N. Hurt, Mrs. J. W. Edwards, Abe Werbner, Ansley H. Tracy, James R. McCullough, Dave Jones.

Spring. Either in planning stage or under actual construction are these projects: Hartford, 2,010-car capacity Meadows drive-in, being backed by A. J. Bronstein; Bridgeport, 750-car capacity unit, backed by Seymour Levine; Meriden, 1,000-car capacity unit, backed by Kounaris-Tolis Theatres; and Middletown, 1,000-car capacity unit, backed by Sal Adorno, Jr. . . . Mrs. Herman M. Levy, wife of the TOA general counsel and MPTO of Connecticut executive secretary, was hostess to a reception honoring members of the Greater New Haven Chapter of Sponsors, national women's organization for service to Israel. . . . Joseph Bronstein and Isadore Bregman of the East Hartford Family Drive-In Theatre Corp., South Windsor, have returned there from Miami. . . . P. J. Buchieri has resigned as manager of the Lyric, Hartford, with future plans not disclosed.

INDIANAPOLIS

Oscar Doob and Jim Shanahan arrived from New York Friday to set up plans for the world premiere of "The Last Time I Saw Paris" at Loew's here Nov. 11. . . . Carl Niesse closed the Vogue, only theatre in Broad Ripple, north side suburb, Oct. 30. Film row expects it to be reopened under new management, however. . . . Mrs. Eva R. McManamon, mother of the late western star, Buck Jones, died here Oct. 27. She was 80. . . . Abram F. Myers, general counsel of National Allied, and Horace Adams, president of the Ohio unit, will attend the fall convention of the Allied Theatre Owners of Indiana here Nov. 16-17, according to secretary Bill Carroll. . . . Rex Carr has gone first run at the Ritz again with "Pickwick Papers." . . . Dale McFarland, general manager of Greater Indianapolis, is a member of the committee promoting Downtown Indianapolis Days to stimulate business in the area.

JACKSONVILLE

Thomas P. Tidwell, 20th-Fox branch manager, and salesman Bob Stevens visited Carl Floyd at the Haines City headquarters of the Floyd circuit. . . . Joe R. Sirugo, owner of the nation's southernmost drive-in theatre, the Islander at Key West, spent several days here. . . . Former All-American guard Clint Ezell, an executive of the NTE circuit, was in Atlanta at Georgia Tech's homecoming to see his alma mater play Kentucky. . . . Mrs. Hank Hearn, of Exhibitors Service, was reported ill at her home. . . . Metro publicist Jack Weiner vacationed in New York. . . . Nat Levy, of RKO's New York office, was here to see Harvey Garland, Florida State Theatres booking chief. . . . Bill Humphries, former Warner branch office manager, is now Warner's salesman in Alabama. His post here was filled by Henry Goldberg, formerly a Paramount auditor. . . . Jack Fitzwater, Bay-Lan Drive-Ins executive at Tampa, came in on a business trip. . . . Another visitor was B. B. Garner, president of Talgar Theatres at Lakeland, also in Florida.

KANSAS CITY

With the fall season of television and radio shows, motion picture also must compete with a strong list of stage attractions. . . . David H. Harding, secretary-treasurer of the former Capitol Enterprises, operator of area theatres in the 1920's, died October 26, aged 77 years. He had built the Liberty theatre (at the present Roxy location) in 1917. With his brother Samuel Harding he ran the Doric theatre, now no longer operating. He is survived by his wife and two sons. . . . Recent heavy rains in the Kansas City area have given the first uplift to farm prospects in nearly two years, for sections that had suffered severely from

(Continued on opposite page)

(Continued from opposite page)
drought. . . . Fox Midwest theatres had Hallowe'en celebrations Saturday night. Many theatres had Saturday daytime celebrations for children.

LOS ANGELES

Norman Cain, former Warner Bros. biller, who resigned to await the arrival of her baby, was a visitor at the exchange with her new son Mark who tips the scales at seven pounds. . . . At a mass meeting held at the Boulevard theatre Oct. 19, the plans for the Community Chest Campaign were outlined by Spence Leve of Fox West Coast to the employees of Film Row. . . . Back from vacationing south of the border, was Jennie Pence, Warner Bros. contract dept., and also back on the job after a two week's rest was Joe Wayne of WB shipping dept. . . . Ray Olmstead and his wife were off for a tour of the European continent. . . . After a vacation in Chicago, Iris Ross, PBX operator at MGM, was back at the switchboard. . . . Entering the wholesale carpet and drapes business was Les Abbott, Jr., who resigned his sales post at B. F. Shearer. . . . Fanchon and Marco head Harry C. Arthur, Jr., departed for St. Louis, Manhattan, and Washington. . . . Lucille Moore, secretary to Bill Evidon, Columbia office manager, has undergone surgery. . . . Jerry Zigmund, western division head for United Paramount, was back in town after flying to San Francisco on business.

MEMPHIS

TriState Theatre Owners annual convention will be held in Memphis at Hotel Gayoso Dec. 6-8. Exhibitors from all parts of Tennessee, Arkansas and Mississippi will attend. Alton Sims of Memphis is general chairman of the convention. . . . Mississippi Supreme Court at Jackson, Miss., has ruled that Ritz theatre in Natchez, Miss., was illegally enjoined from showing the film, "The Moon Is Blue." Mr. and Mrs. Irvin Oberlin are the owners of the house. . . . Mr. and Mrs. Elton Holland, Memphis, are parents of a baby daughter. Mr. Holland is manager of Memphian theatre. . . . M. A. Lightman Sr., and M. A. Lightman Jr., attended the TOA convention in Chicago from Memphis. . . . General membership meeting and election of officers will be held by Memphis Variety Nov. 15 at a luncheon.

MIAMI

Ghosts, spacemen, witches and cowboys were all youngster patrons of the Wometco neighborhood houses for the Hallowe'en costume Saturday matinees when they vied for prizes. Added attraction was a yo-yo contest. Adults had choices of several midnight horror shows. . . . Embassy gave model airplanes to first 100 children arriving for showing of Robert Ruark's "Africa Adventure". . . . Lou Finske, LaMar Sarra and Mark DuPree were down from the Jacksonville office of Florida State Theatres, on a brief business trip. . . . Wometco's employee organization, the Old Guard, held a luncheon meeting recently and discussed plans for a future Las Vegas Party, chairman for which will be Wally Becker, president of the group. . . . The Warner in Ft. Lauderdale was closed for two days to permit installation of wide screen, new sound and some redecorating. Reopened with a show-

ing of "Julius Caesar." . . . Pete Hillman, booker from the main office of Florida State Theatres was on a tour of the theatres in the s. e. district recently.

MILWAUKEE

Bob Lester is back with Fox-Wisconsin theatres in their real estate department. Mr. Lester, when formerly with Fox-Wisconsin, was a booker and buyer. . . . David Albert, son of Mr. and Mrs. Floyd Albert, owners of the Strand Theatre at Mt. Horeb, Wis., was recently married to Miss Sally Knaak, daughter of Mr. and Mrs. Floyd Knaak, Stoughton, Wis. Floyd Albert is on the board of directors of Wisconsin Allied. . . . Oliver Trampe left for California November 5 to attend the stock holders meeting of Allied Artists. . . . Mr. George Hoover, international chief barker of Variety, will be here November 11. Wisconsin Variety will hold a luncheon in his honor in the South Room of the Schroeder Hotel. . . . Irving Cinatl, assistant to Ray Schultz at the 20th-Century exchange, is going to be booker and buyer for Cinema, Inc.

MINNEAPOLIS

Minnesota Entertainment Enterprises was granted a license to build a second drive-in theatre in suburban Bloomington. MEE, of which Ted Mann is president, owns and operates the Bloomington drive-in, also in the suburb. The Bloomington village council had considered two other applications. . . . T. C. Riddels is the new owner of the New Lake at Rib Lake, Wis. House formerly was operated by the late Louis Bednarik. . . . Paramount has begun bidding among the neighborhood Empress, Broadway and Paradise for a 35-day run on the northside of the city, also between the Avalon and Rialto for a 35-day run in the south central section of the city. . . . Rainbow Theatre Co., Inc., of Fargo, N. D., has been incorporated to assume joint management of the Isis and Roxy theatres there. The corporation, capitalized at \$20,000, is headed by S. W. Dietz, president; Abbott Swartz, vice-president; Mildred Dietz, treasurer; and Mrs. Bessie Swartz, secretary. . . . A daughter, Kimberly Ann, was born to Mr. and Mrs. Roger Dietz. Father is a booker at Columbia and the mother (Ruth Johnson) formerly was a booker at Columbia.

NEW ORLEANS

Colonel Shelton P. Hubbard, chief of the division of housing and slum prevention, is slated to address the WOMPI's at their luncheon meeting which will be held at the New Orleans Hotel November 10. The subject will be "What Rehabilitation is Doing For Your City." . . . The Hook Theatres of Aliceville, Ala., assumed operation of the Scooba, Scooba, Miss., which had been closed for several months. . . . Lonnie Hooker has taken over the operation of the Regal, Gulfport, Miss., heretofore operated by Dr. J. O. Tate. . . . Bob Cronister, "The Key Man" well known in film business here, died of heart trouble October 26. His remains were taken to his home in Memphis for burial. . . . Operations at the Azalea, Lafayette, La., were temporarily suspended October 30 for remodeling and converting to CinemaScope. It is one of Southern Amusement Company's theatres. . . . Page Baker and staff of Theatre Service Company are

back again in their original quarters which during the past months was completely remodeled and enlarged.

OKLAHOMA CITY

"Dragnet" is now playing at four Oklahoma City suburban theatres. . . . The Will Rogers theatre has just installed equipment for four-track magnetic stereophonic sound. . . . The Harber theatre is now completely equipped for CinemaScope and stereophonic sound. . . . N. O. Williams, of San Antonio, Texas, has arrived in Oklahoma City. He is the shipping clerk for National Theatre Supply. . . . The Harber and Plaza theatres had "Kartoonascope Jamboree" with 21 cartoons.

PHILADELPHIA

Frank Blum sold his suburban Stonehurst to the A. M. Ellis Theatres chain. . . . The Stanley Warner Commodore, key neighborhood house, switches to an English and other foreign product on an art policy day-and-date with the circuit's Lane. . . . Jerry Levy, Columbia booker, has been promoted to a sales post to cover the upstate Scranton and Wilkes-Barre territory and New Jersey formerly covered by Si Perlweig who, due to his recent illness, is no longer able to travel. . . . Jay Emmanuel, veteran exhibitor, completes his fifth year this month as president of Temple Beth Zion and has declined any further terms now that the move to a new building for the congregation has been completed. . . . Theatre owners in Lancaster, Pa., are seeking a reduction in the 10 per cent admissions tax which has been in effect there since September, 1948. . . . Former Variety Club chief barker Jack Beresin and independent circuit heads A. M. Ellis, Melvin Fox and Camden, N. J.'s Judge Joseph Varbalow, are industry members serving on the Greater Philadelphia Committee of Sponsors for the Albert Einstein College of Medicine at New York's Yeshiva University. . . . John Golder, Jam Handy representative, has turned over the area distribution of the "Rudolph, the Red Nosed Reindeer" short to David Rosen, who operates his own independent exchange.

PITTSBURGH

"Beau Brummell" has been added to the Penn booking chart, following the current "Sabrina" which will be replaced by "Suddenly" . . . "Cinerama" will host a party for the press when it reaches its first anniversary Dec. 8 in the Warner theatre. . . . Bernie Hickey, who is on leave from his job as Fulton manager while he studies orientation courses in the Shea home office in New York, was here for a few days attending both his company's manager meeting in Hotel Roosevelt and the MGM Ticket Workshop in Hotel William Penn. . . . "Drum Beat" will follow "A Star Is Born" in the Stanley. . . . "Rear Window" and

(Continued on following page)

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(Continued from preceding page)

"Seven Brides for Seven Brothers" are mopping up in district houses, comparing favorably with the big business they hit downtown. . . . Cpl. John Fabac of the Stanley Warner purchasing department before he went into service, is back home after 18 months in Austria, and he is now attending the University of Pittsburgh.

PORTLAND

First run business continues at a slow pace with too many holdovers. . . . William Thedford, Evergreen general manager, and Frank Christy, Evergreen booker, are here from the Seattle office to confer with Oregon district manager Russ Brown. . . . Singer Gimmy Simms headlining the Logger's annual show. . . . Paramount theatre manager Dick Newton was working out a promotion for "White Christmas" with Paramount field man Walter Hoffman. . . . Rumor has it that J. J. Parker's United Artists theatre is set to re-open soon. Spot has been dark for several months now due to shortage of product. . . . Mrs. J. J. Parker has completely recovered from her long and serious illness. . . . Former Hamrick city manager Virgil Faulkner is doing well as salesman for Oregon Sign and Neon Co., he reports.

PROVIDENCE

When this city was recently threatened with the third hurricane in less than two months, many downtown theatres, along with all of the stores, closed for the "duration" and a hurricane "watch" was set up. Downtown section which were seriously flooded in the two previous tropical storms were closed off. . . . The Avon Cinema was the locale of the Rhode Island premiere of "The Pickwick Papers." . . . The Fairlawn, in adjacent Pawtucket, showing "The French Line," advised patrons it would be omitted at the Saturday matinee, which is largely made up of juveniles. . . . The largest conclave of conjurers ever held in this state and the first magicians' convention to take place here in 13 years was recently held in the Veterans' Auditorium. . . . "On The Waterfront" held for a second week at Loew's State. . . . The Johnston, in nearby Thornton, has announced the start of a new give-away deal. "Star Flower" hand painted ovenware will be used to hypo business at the box office during first-of-the-week performances.

SAN FRANCISCO

Changes in Fox West Coast management: manager John Phillips of the Crest, Sacramento, resigned to leave the industry and was replaced by Edward Sullivan transferred from the Crest, Vallejo. Vernon Brown, San Mateo, San Mateo, went from there to take over management of Crest, Vallejo. . . . Joseph Kane, formerly booker for Republic and booker for Universal, is now head booker at Twentieth Century-Fox, replacing Blaine Dickens, resigned. . . . The Film Colony Club girls have set a deadline of November 15 for their annual Christmas card sale to swell Variety's Blind Babies Foundation fund. . . . L. S. Hamm, president, Northern California Theatres Association, was expected back from Chicago, Nov. 5. He was there as a member of TOA nominating committee. . . . Blumenfield Theatres executive offices have increased their employees with the following: Agnes Dor-

land, Marian Brown, Kitty Field, Helen Levin and Pauline Simmons. . . . After 17 and 19 years employment respectively, Lucille Negri and Ann Katcher have retired from the business world and the Herbert Rosener Co.

TORONTO

Associated Screen News Ltd., Montreal, is planning the first motion picture and TV workshop to be held in Canada for December 6-8. The workshop will be held at the studios of ASN, and will include such speakers as Dr. A. W. Trueman, the National Film Board Commissioner, Eugene Fitzgibbons, Famous Players Canadian Corp., and A. Davidson Dunton, chairman, Canadian Broadcasting Corp. . . . Purchase of the Carlton here has been officially announced by the CBC. It will be used as a studio by the TV section of the CBC, allowing for some 400 seats. . . . June de Demko, who has reopened the Guild here, is a baroness. . . . The Jack Rohers of Peerless Films have another girl, while other population gains have been contributed by the Harry Imperials of IFD and Bill Rossen at 20th Century Theatres. . . . Walter Herbert, of Ottawa, heads the management committee for the Canadian Film Awards, which is jointly sponsored by the Canada Foundation, Canadian Association for Adult Education and the Canadian Film Institute. . . . Cecil Black has resigned as sales manager of the 16mm. subsidiary of Empire Universal Films Ltd.

ST. LOUIS

The old Garrick theatre at 517 Chestnut street in St. Louis, built in 1904 during the World's Fair, is being torn down to make way for a parking lot. It had been closed for about a year. . . . A hour-long motion picture, showing historical spots and business places in St. Charles, Mo., and contiguous territory, is being filmed through the cooperation of business men and the Chamber of Commerce and will be completed about the first of January. . . . The drive-in theatre at Sullivan, Ill., was burglarized recently and the thieves caused considerable damage to fixtures and supplies. . . . The State theatre at Bowling Green, Mo., has just been equipped with CinemaScope projection facilities. . . . The Clark theatre at Louisiana, Mo., of which Gene Dale Robinson is the manager, was closed several days recently while new RCA sound equipment was installed.

VANCOUVER

Jack Labow, RKO Canadian district manager, and Frank Vaughn, JARO sales manager, were recent visitors on semi-annual inspection trips from Toronto headquarters. . . . Clyde Gilmour, former Vancouver "Sun" film critic, is now appearing in the "Window of Canada" series produced by National Film Board for Canadian Broadcasting Commission on TV. . . . Bob McMillan, 73, veteran projectionist, died suddenly while on duty in the booth of the Olympia theatre here. He was a Canadian Picture Pioneer. . . . Construction has started on the Valley drive-in at Creston, B. C. It is being built by Lloyd Johnstone, owner of the Tivoli theatre, Creston, and Bill Tedford, and is geared for 300 cars. . . . Roy McCullough has been appointed manager of the western division of Adfilms, Ltd., and will head-

quarter in Edmonton, Alta. . . . Harry Howard, owner of Theatre Equipment Supply Co., is in Kitimat in northern British Columbia, where he plans to erect a 700-seat, 35mm. theatre.

WASHINGTON

Stanley Warner's Beverly, Kennedy, Penn, Silver and Tivoli Theatres had Hallowe'en parties for the youngsters, with prizes for the prettiest, funniest and most original costumes. . . . Roth's Silver Spring theatre has joined the first run houses. . . . Loew's Capitol theatre will carry the closed circuit telecast of the opening night of the Metropolitan Opera November 8. . . . Joseph Gins, former Washington branch manager of Universal, and now district manager for the company, with headquarters in Boston, will be one of the new men honored by the Variety Club of New England at a "New Faces in New Positions" luncheon November 9. . . . Jack Jackter, Columbia salesman, has been transferred to the foreign department, and has been replaced by Dean Kakuris. . . . Harold Saltz, branch manager for Universal, was vacationing. . . . The Variety Club annual elections were held November 1, and the board of governors meeting was held that night.

Quality Shortage Only, Says Producer-Exhibitor Frank

William R. Frank, Minnesota exhibitor and independent producer of "Sitting Bull," said last week that the only product shortage is this shortage of strong box office pictures. "Many pictures are available," Mr. Frank said, "but most of them are not commercially sound and go down the drain. Quality is more important to a theatre than quantity in a bargaining business." He also thought that CinemaScope pictures were bringing back business to the neighborhood and suburban theatres. "Sitting Bull" is a United Artists release made in CinemaScope.

Arthur M. Loew to Preside At Perspecta Meeting

Arthur M. Loew, president of Loew's International, will preside at MGM's PEP European conference in Barcelona, Spain, November 11. The purpose of the conference, which refers to the Perspecta Exhibitor Plan, is to promote product and Perspecta Stereophonic Sound. David Lewis, regional director of Continental Europe, will assist Mr. Loew. This is the second PEP conference, the first having been held recently for the Far and Near East.

Illinois TOA Unit Holds First Meeting

WAUKEGAN, ILL.: The newly formed Lake County district of United Theatres Owners of Illinois held its first regular meeting last week here. The main topic was "the excessive demands by some of the distributors on some of the small town situations for their so-called special attractions," it was reported to TOA. H. C. Rhyam, Waukegan, is vice-president and Vincent Quarta, Highwood, is secretary.

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

We Need Make No Apologies For Our New Product

EVIN CLUMB, manager of the Riverside theatre, Milwaukee, and active member of this association of motion picture showmen, made a good point in his instructive talk to managers at the MGM Workshop meeting in Pittsburgh. He says, no member of his employed staff need ever apologize to any patron for program—past, present or future—in his hearing, and expect to keep their jobs. The snide remark, from the staff line, goes much farther than any other form of criticism—for it is accepted as a confession of weakness. We have no need to make apologies, nor to excuse any film that runs on our screens.

It's bad enough to have a superior class of critics who find self-satisfaction for their complexes in looking down on "the entertainment of the masses" and praising something that is full of gadgets, or quaintness, or foreign language. These special people like to read the menu in French, even if they don't know *oeufs* from *pommes*, or *jambon* from *boeuf*, in print. It's a form of "show-off" for folks who are class conscious and like to impress their ordinary neighbors with something they consider superior in themselves. But you needn't believe a word of it.

Erv also says that he does practically every job in the theatre himself—not actually, but in supervision of what and how the public responds to his management. Nobody—but nobody—can come back to the manager's office with a complaint and find Erv with anything like "I don't know" as his answer. He does know. It pays to convince the public that management functions, and there is no elusive gap between what was ordered and what happens, at the point of sale. That's what sells tickets.

Herbert I. Brown, manager of the smallest theatre in Greenfield, Mass., where we have three good Round Table members, conducts staff meetings in courtesy and sells his own employs on the theory of "pride in operation" above all things else. He is proud of his participation in community affairs, and says he offers his services and never waits to be asked. Herb made a fine speech at MGM's first Workshop and we have some

MGM WORKSHOPS

We were privileged to witness the first of the new series of Ticket Selling Workshops inaugurated at the William Penn Hotel in Pittsburgh, last week, under the able direction of Mike Simons, the company's director of customer relations. A news story of this important contribution to showmanship at the local level will be found elsewhere in this issue of the HERALD.

Pittsburgh offered demonstration and proof of how well MGM does this sort of thing in the field, and they want to make it clear that every future Workshop will be designed and conducted for the area in which it is held, without trying to follow the exact program laid down in the initial meeting. That is as it should be, for they also learn as they go along with such progressive meetings, as to what is most valuable in exhibitor relations, and ticket-selling strategy.

Indianapolis and Boston Workshops will follow in the next few weeks, and Mike tells us they have several planned in the South, with the first of these in Mississippi, where tactics will be tempered to fit the terrain. Mike had his early training in Memphis, and he knows the territory, so we'll look forward to some Southern meetings that will be distinctive and different for the special handling that is necessary in these operations.

It was a pleasure to meet so many good Round Table members in Pittsburgh, and we had a busy 72 hours, with 300 old friends gathered for a constructive purpose.

"audience comment" cards to substantiate our private opinion. Greenfield must be quite a place, in the middle-population bracket between towns and cities, with tall showmanship expressed between several thoroughly competitive theatres, striving to outdo each other in pleasing the public. We'll be hearing more from Greenfield, Mass., in future meetings.

WHAT COMES first—the picture or the promotion? The movie or the merchandising? The hen or the egg? "Hansel and Gretel"—produced by Michael Meyerberg at a cost of \$1,100,000 has already piled up ten million dollars in merchandising franchise tieups, with the producer's share amounting to \$600,000, or more than half the cost of the film. The puppet film will be an RKO release, and is currently playing at advanced prices at the Broadway theatre, where Cinerama had its start.

THE AMERICAN LEGION provided a good local tieup with R. L. McGinnis, who operates the Cozy and Cove theatres in Tulsa, Oklahoma. Through the local commander, who wanted to build up the membership, free tickets were offered to Legion members attending consecutive meetings. This procedure created interest in Legion activity, and brought whole families to the movies. In the first month, 287 passes were given for the two theatres, and the Carey-Wilson Post News printed a story and picture of Legion officials and the theatre manager in their appreciation of the plan.

GOOD EXAMPLE of newspaper relations is offered by Alden Brinham, manager of the Weslin theatre, Massillon, Ohio, who landed a by-line feature story in the Akron Beacon-Journal concerning his idea of cooperating with local authorities in the formation of a Junior Police Corps. Youngsters wear badges and belts to indicate their police standing, and are concerned with the safety of children crossing streets and the suppression of juvenile delinquency. The theatre manager has been in charge of the Massillon Junior Police for 26 years. Good junior patrolmen are awarded with theatre passes (over 7,000 per year) but those who get six demerits are deprived of their jobs on the force.

—Walter Brooks



Putting the spotlight on "The Barefoot Contessa" with this well-moulded model eyeing a fabulous collection of gem-studded shoes, for display purposes. The shoes will go on tour; you furnish your own model from local talent. At left above, part of the crowd in the lobby of the Capitol Theatre in New York when Ava Gardner was present to sign her autograph to a few thousand fans, for the opening of "Contessa" on Broadway.

With or Without— It's Protection



Sure looks like Frank Sinatra in person, but it's just a poster cutout used as a standee in the back of a bus, where newspapers said "Sinatra Rides Again" when they printed this picture of exploitation engineered by Sam Gilman, manager of Loew's State theatre, Syracuse, to trigger the opening of "Suddenly."



Cute children participate in a polio drive, with an antique, 100-year old baby carriage, for the promotion of "Hansel and Gretel" at the Broadway theatre, in New York.



Jimmie Thames sends this picture of a man without all his clothes, parading in a square barrel, as promotion for a current attraction in United Rowley Theatres, Little Rock.

Without shoes, for instance, or with elephants, it's the attention-getting angles that contribute to selling approach in exploitation. "The Barefoot Contessa" has started a vogue in display ideas, and every other picture in production has some promotion idea contained in it, if you open the cover of your pressbook—and look. But you must have ideas to find ideas—and nobody can do all of the job for you.



Esther Williams, MGM star of "Jupiter's Darling" and her husband, Ben Gage, arrived in New York accompanied by a baby elephant, which is the feature of an exploitation tour for the new picture. And, for your information, this is a pink elephant—with the benefit of cosmetics, especially devised for elephants.

ROUND TABLE

In Pittsburgh

They're doing over Pittsburgh, and while the job isn't finished, there's much that's new and different. The smog is gone, for good—and the new, shining Alcoa tower, forty stories of solid aluminum, stands where the Nixon Theatre used to be. The Golden Triangle—at the point where the Allegheny and Monongahela Rivers join to become the Ohio River, all the way to New Orleans—is a fine State Park—instead of the desolate waterfront of the past. There are new parkways, new bridges, and the finest airport in the land. And business is good in Pittsburgh's film theatres, because they have energy and exploitation to make it good.

Several Separate Meetings

We were fortunate in finding three different circuit meetings in session, simultaneous with MGM's Ticket Selling Workshop. Stanley Warner were holding a Cinerama meeting to celebrate the 48th week of this long-run, legitimate theatre attraction in Pittsburgh, and we attended the meeting and dinner at Carleton House—a brand new hotel. Thanks to our old friend, veteran publicist Charlie Baron, who is as well known in the Round Table as he is in Pittsburgh, and to Bob Suits, who manages the Warner Theatre, where Cinerama is playing, we had the pleasant opportunity of meeting twenty or more of their boys, including Arthur Manson, who came down from Canada, where he was MGM's exploitation man for the Dominion, to take over publicity in Pittsburgh. Cinerama will continue its run in Pittsburgh into the second year.

Shea Theatres held a two-day meeting for twenty-nine of its executives and managers, winding up at MGM's forum as a climax. Gerald Shea had the floor at the Workshop, and Ray Smith, vice-president, who is located in the circuit's New York office as buyer and booker, introduced us to some Shea managers we had never had an opportunity to meet personally. Dale Tysinger, who is an old friend, told the story of how he bought 500 "Indianhead" pennies, which are now at a premium, since the last was coined in 1909, and gave them away to advertise "Sitting Bull" at Shea's theatre in Ashtabula. These pennies cost 5c each, as rare coins—and his cashiers say that not one has reappeared in circulation.

Manos Men With Good Ideas

Manos Enterprises also operating as the Monessen Amusement Co. in Greensburg, Pa., were present for their own managers' meeting, and to attend the Workshop. We were sorry we didn't have a better chance to visit with more of them, or to get a separate photograph of their group, but Mike Simons told us the Manos boys came with many good ideas for ticket-selling, all of which added to the over-all benefit of

the meeting. In fact, Mike says that his plans for future Workshop meetings will be guided to an extent by the fact that there were so many good ideas from the floor of the first session, and there will be greater opportunity in the future for the open forum discussion of ticket selling ideas.

We had dinner with Ervin Clumb, manager of the Riverside Theatre in Milwaukee, and Herbert I. Brown, manager of the Victory theatre in Greenfield, Mass., who were scheduled as speakers, with Mike Simons, and Bob Wile, executive secretary of Independent Theatre Owners of Ohio, who was an observer, all looking forward to the Workshop in Columbus, scheduled for March 1, which will be dedicated to the subsequent runs. The Variety Club in Pittsburgh is still No. 1 Tent in more ways than one—the best club in our ken.

Bill Elder didn't show at the William Penn, but we saw the handsome Loew's Penn theatre on our way to the airport, and the attraction was "Brigadoon"—to mild notices. "Sabrina" is coming in. The Stanley is in its third week of "Star is Born" to sock business. The Harris, downtown, held "On the Waterfront" four weeks and is now playing "Woman's World." The Fulton, a Shea theatre, has just finished four weeks of "The Egyptian." Pittsburgh is not a long-run town, and some box office figures are more phenomenal than you might think. The Squirrel Hill—an "art" theatre, is doing so well with "Vanishing Prairie" that we think more "art" theatres and imports would do well on Pittsburgh's seven hills. There's an aristocrat group in the area that supports class, as they see it. We seem to remember

several Women's Club's members, who write letters to the editor, for foreign films.

Never did get up to Stanley Warner's aery (that's an eagle's nest) in the Oliver Building, but we did meet Moe Silver and all the boys, especially Phil Katz, whose contributions to showmanship deluge our desk as entries for the Quigley Awards. We had the chance as table companion with Phil to talk of many things, and the Stanley Warner boys in the Pittsburgh zone are proud of their campaigns in Fabian's Fabulous Forty Drive. We sat opposite Reg McCall, of the Rowland theatre, Pittsburgh, who has been mentioned in dispatches, and met others who are praised on their home grounds by circuit executives for good showmanship. Several people in several places told us that the boy to watch was William Wyatt, manager of the Virginia theatre, Charleston, W. Va., for his upcoming campaigns are sure winners in any showmanship contest.

Workshop Was Appreciated

Lots of fine comment on the Pittsburgh meeting, from such as Morris Finkel, long-time friend and convention associate of ours, who said "This exchange of ideas gives us incentive and encouragement." Marty Shearn, Fairmont theatre, Fairmont, W. Va., said "Like looking into a mirror to find out what's wrong with yourself—and finding the answers at this down-to-earth meeting." Mel Katz, Fabian's Embassy theatre, Johnstown, Pa., said, "Surprised to learn how much I knew—and how much I forgot!" Gilbert Cook, Jordan and Mercer theatres, Greenville, Pa., "If you tell 'em, you can sell 'em." Ed Fahey, State theatre, Manchester, N. H., said, "Probably the best and most instructive meeting of this type I have ever attended." And a good showman we missed (he wasn't there!)—Jim Cattell, Capitol theatre, Bellaire, Ohio, across the river from Wheeling. We know him and his situation, among so many that we try to keep in mind and memory.

—W.B.



Twenty-two members of the Warner Theater group gather around one long table at the meeting for M-G-M's cameraman, all happy they came and heard the various speakers in the initial Ticket Selling Workshop. Standing: Harry Rastetter, Warner, Erie; Frank Harster, District Manager for West Virginia and Southern Ohio; Harry Thomas, Schenly, Pittsburgh; Joseph Sabbio, Regent, Pittsburgh; Edward Johns, Arsenal, Pittsburgh; Lyle Harding, Sheridan Square, Pittsburgh; James A. Laux, Hollywood, Dormont; Ray J. Laux, Whitehall, Brentwood; Martin J. Shearn, Fairmont, W. Va.; Al Sateri, Strand, Pittsburgh; Andrew Garzo, Ritz,

Clarksburg, W. Va.; Charles A. Passinger, Warner, Morgantown, W. Va.

Seated, left to right: Richard Klein, Liberty, New Kensington, Pa.; Robert A. Bowman, District Manager Erie and Western New York; B. W. Steerman, Assistant Zone Manager, Erie and Western New York; M. A. Silver, Zone Manager for Pittsburgh area; Sol Bragin, Buyer and Booker at home office in Pittsburgh; Max Silverman, Manor, Pittsburgh; Al Skegin, Pittsburgh; Willard Johnson, Belmar, Pittsburgh; Louis Fordan, Memorial, McKeesport; Jack O. Kieffer, Enright, Pittsburgh. Cinerama tendered a testimonial dinner to Warner managers.

Showmen in Action

Bill Burke, manager of the Capitol theatre, Brantford, Ont., had a nice lad, winner in his "Manager for a Day" competition which had newsboys as contenders, previously reported in the Round Table with Charlie Doctor's picture page layout, not long ago.

Sam Gilman, manager of Loew's State theatre, Syracuse, N. Y., sends some good pictures of his giant book street ballyhoo for "Caine Mutiny" and other excellent display tieups away from the theatre for this top-bracket picture.

Bernardo F. Zialcita, manager of the Republic theatre, Manila, Philippines, used a jumbo herald on "All the Brothers Were Valiant" printed in the U. S., but imprinted locally in red ink to carry playdates.

Joe Real, manager of the Stanley Warner Midwest theatre, Oklahoma City, sends in his last entry for the third quarter for the Quigley Awards, with a report on the handling of "Seven Brides for Seven Brothers"—with a Hollywood visitor to spark the promotion. Jane Newmeyer made a hit.

Leo Schuessler, manager of the Sheboygan theatre, Sheboygan, Wisc., sends us tear-sheets of his co-op advertising with the local gas company and displays for "Susan Slept Here."

John J. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., had a Friday opportunity, due to a teachers' convention, to run a "Cartoon Convention" program for the schools that enjoyed an unexpected holiday. Each school bannered its favorite cartoon character.

Thomas Mack, Jr., in theatre business almost all his life, is proud to be the new owner of the Zenith theatre, Milwaukee, and we are glad to welcome him as a new member of the Round Table, where he says he finds many useful ideas. He made good use of the "Hopkins Street Advertiser" to promote his Back-to-School show.

A columnist in a Fairfield, California newspaper, congratulated Robert Retzer, manager of the Solano and Drive-In theatres, when he had a letter from Irving Mack, congratulating him on his "Litter Bug" campaign, which Irving says he is willing to "steal"—with permission to use it.

Ed Linder, manager of the Gopher theatre, Minneapolis, opened "Rogue Cop" with tags reading "The heat's on! Obey the law!" and had radio and TV tieups to support 5,000 of the tags placed on cars in the downtown section.

Manager Johnny Jones of the Pasco theatre, Dade City, Fla., gave "Enjoy Popcorn" equal billing on his marquee with "Francis Joins the WACS" and declared October "Popcorn Month."

Matt Saunders, manager of the Poli, Bridgeport, Conn., and his assistant, Al Lessow, stretched a huge banner across Main Street to advertise "Sitting Bull."

Jimmy Zimmerman, manager of the Strand theatre, Marietta, Ga., invited the entire city police department as guests at the showing of "Dragnet." The invitation was tacked up on the police bulletin board and received a lot of word-of-mouth advertising.

Ray McNamara, manager of the Allyn theatre, Hartford, Conn., included time of picture's start in his ads for "Sabrina" and urged patrons to see the picture from the beginning for greater enjoyment.

Richard De Bow, manager of the Trans-Lux theatre on 85th Street, New York, ties in his film festival advertising with a local maid service firm.

John di Benedetto, manager of the Poli theatre, Worcester, Mass., used an attractive standee for "Brigadoon" on stairway leading to the balcony.

Hal W. Engel, manager of the Temple theatre, Union City, N. J., promoted an ancient car for his lobby ten days in advance of "Genevieve" playdate. This caused so much talk that the local newspaper ran a photo and story on the old car.

Dennis J. Rich, manager of the Cameo theatre, Bristol, Conn., ran a "Little Pet Matinee" on a recent Saturday with a promoted parakeet awarded to the holder of the lucky ticket number and small gifts for every child attending.

Jack Scanlan's Saturday Kiddie Show at the Warner Theatre, Torrington, Conn., included nine cartoons, which he emphasized in his newspaper advertising.

Bill MacGrath, manager of the State theatre, Manchester, Conn., addressed his newspaper ad for a Saturday afternoon program of "Rocketman" plus six cartoons to teenagers in his Matinee Club.

Joe Borenstein, manager of the Strand theatre, New Britain, Conn., promoted free records from a local children's shop as give-aways at his kiddie show.

Harold Lee, manager of the Babcock theatre, Bath, N. Y., has lined up two local banks for a Kiddie Christmas Show.

The Denver Council of Lutheran Churches paid for two column display newspaper ads urging all to see "Martin Luther" at the Aladdin theatre there—which didn't hurt business at the box office.



The photograph above, of those attending. Left to right, at the table, Frank King, field representative; Tom Shea, vice-president, Ray Smith, V. P. and film buyer and booker; Gerald Shea, president of the circuit; Bill Barry, comptroller and member of the board of directors; Fred Breeden, accountant and Ed Dooley, assistant. Standing, in the same order, Joe Scanlon, Zanesville, Ohio; Harold Huffman; Jack Hynes, Paramount, Youngstown, Ohio; Bob Cannon, Bradford; Bill Killbridge, Amherst, Mass.; Dale Tysinger, Ashtabula, Ohio; Ed Mason, Greenfield, Mass.; Bill Gill, Newark, Ohio; Harry Buck, Canneaut, Ohio; Bernie Hickey, Fulton theatre, Pittsburgh; Tom Simons, McKees Rocks; Armand Pepin, Westfield, Mass.; Dan Gilhula, Jamestown, N. Y.; Durwood Duty, Marietta, Ohio; Clayton Gilliam, Dover, Ohio; Ed Fahey, Manchester, N. H.; Ray McNealy; Dale McCoy, Cambridge, Ohio; and Harold Snyder, New Philadelphia, Ohio. A great bunch of showmen!

MGM WORKSHOP

(Continued from page 26)

the bicycle as a doorprize for getting back in his "Workshop" seat exactly on time, and little "Debbie" won the audience.

Mr. Austin advised that 7,000 bicycle dealers will distribute 200,000 copies of a special safety booklet for youngsters in which Debbie Reynolds tells how to ride safely. It's a splendid example of a commercial tie-up with civic possibilities.

The two managers who addressed the meeting were Ervin J. Clumb, manager of the Riverside theatre, Milwaukee, for large situations, and Herbert I. Brown, manager of the Victoria theatre, in Greenfield, Mass., for small situations. Irv Clumb is well known for his energetic theatre operation, and both have been members of the Round Table for years. Erv goes into action by taking off his coat, which is typical, and later, talking to us, he ticked off on his fingers, the seven jobs that he fills, personally, during the continuous day-and-night supervision.

Most Successful with Cooperative Advertising

He says no employee other than himself ever laid out the copy for the marquee, and his extraordinary success with cooperative newspaper pages in Milwaukee is famous. He tells us that many Round Table members write him direct for mats of these pages which they can use locally. He maintains a fine office, impressive and overwhelming to those visitors from his business and civic neighborhood. It's part of his technique in obtaining merchant cooperation to pay for full-page advertising for motion pictures at the Riverside. He says he has never been turned down, and they come back and ask for more. A page costs from \$1200 to \$1800 and it takes perhaps ten cooperative sponsors to underwrite the advertising bill.

Herbert I. Brown made one of the most constructive talks we've ever heard at an exhibitor meeting. His theatre is the smallest in a town of 17,500, and he has active competition from two other conventional theatres, and four drive-ins. The product shortage can be realistic in such a setting. But, he says, there's no saturation point to what we can do. We have no monopoly on show business, but there is nothing intangible about a production that has cost millions of dollars. We are guilty of inertia, possibly created by TV, but he praised the major companies for creating the "want to see" preselling that brings the promotion right up to the box office.

Ticket Books Create Interest in Program

He outlines the four planks in his management platforms as (1) Programming (2) Housekeeping (3) Advertising and (4) Public relations. We have some notes at hand from his complete talk for a later piece in the Round Table, for the good it will do all members in our meetings. He sells ticket books, which he says create interest in coming attractions and produce revenue when you need it most.

Herb keeps a theatre "Lost & Found" ledger—a day-book, with entries, so when a parent calls up and asks, "Did you find Willie's mittens?"—he knows the answer, and the prompt service is much appreciated.

Television was given a going-over, mostly on the side of its constructive benefits and without rancor, with Mr. Austin proclaiming that it took a meeting of the board of directors at MGM to get a film clip for TV.

William Kelley, speaking for Pittsburgh WD-TV, said the allied arts had too much in common to be fighting each other, and told of the coverage of TV advertising in the area, a point which was supported by Mr. Austin's detailed description of what MGM spends on four Pittsburgh stations in spot announcements and how far-reaching was this advertising message. A demonstration of television trailers was so convincing that they probably sold the theatre manager the idea that he should see some of these movies.

"America On Wheels" Issue Advertises the Drive-ins

Roy O'Keefe, manager of the Niles Outdoor theatre, at Niles, Michigan, sends samples of his interesting herald idea, with the intriguing title "Mr. and Mrs. America On Wheels"—to advertise attractions at his drive-in theatre. He mailed out 15,000 copies and passed out 5,000 more to patrons. The dedication to Studebaker has done the theatre untold good in public relations, since it came out the day they settled their strike. The special issue was cost-free to the theatre, with sponsored advertising. His herald, in roto-offset, is attractive and costs little, with at least one advertiser always present. He says he gets much out of the Round Table, on a reciprocal basis, and "As you can see, we have America's finest outdoor theatre"—which is okey.

Radio Quiz Tieup For Syracuse Theatres

Harry Unterford, Schine's city manager, Gloversville, N. Y., says you should never underestimate the power of radio because of TV. He found that to be true when good strong copy on "Dragnet" was used which was different from the ordinary transcribed announcements. Good business resulted. Now he has made a tieup with a local radio station for both the Paramount and Eckel theatres in Syracuse for a quiz program which will run Monday through Friday, plugging the programs at both theatres six times daily. A person who fails to answer questions asked will get a pair of guest tickets as consolation prize. He feels this is a lot of publicity for a few passes.



Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Dime Bar Selling Methods Outlined

The five-cent candy bar is gradually being replaced by the ten-cent product, according to a recent survey by *Candy Industry* among leading manufacturers of dime bars.

According to Victor H. Gies, vice-president in charge of sales for Mars, Inc., the best way to merchandise ten-cent bars is to encourage the retailer to make a separate display of a variety of quality dime bars. This display should be separated from his five-cent bar display, Mr. Gies believes.

Stress Value and Quality

"Our dime bars, 'Powerhouse' and 'Buttersweet,' are examples of the two qualities needed for successful dime bar merchandising," says Frank H. Hanscom, vice-president and sales manager of the Walter H. Johnson Co. "Consumers are quick to recognize outstanding values as well as superior quality," Mr. Hanscom continues, "these two important factors can contribute much to the success of any promotional effort on ten-cent bars."

From David L. Clark, Jr., president of the D. L. Clark Co., comes this comment: "We are in complete agreement that ten-cent candy bars should be manufactured and promoted."

New Ten-Cent Bar

"The Nestle Co. is still most enthusiastic about the possibilities for ten-cent bars, and it appears that this Fall, more than ever before, the jobbing and retail trades are also more enthused," reports Ted Fowler, manager of the company's bar good sales. "We have introduced a new ten-cent coconut bar, which has no nickel counterpart," Mr. Fowler continues, "and have also introduced our 'Semi-Sweet' and 'Sportsman's Bracer' bars as dime items, at the same time eliminating the nickel sizes."

Should Be Pre-Sold

"Manufacturer-jobber-retailer cooperation is needed to promote the ten-cent bar properly," says Joseph Blumenthal, treasurer of Blumenthal Bros. Chocolate Co. Actually, the retailer has as much at stake in promoting the dime bar. If he can keep turnover at its present level and convert the customer to the higher unit sale, he has doubled his business. Display, preferential counter space, full line purchasing—these are the retailer's answers, according to Mr. Blumenthal.

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Cinema Lodge to Honor Past Heads Nov. 23

Burton E. Robbins, president of B'nai B'rith's Cinema Lodge, New York, announced this week that past presidents of the lodge will be honored on its 15th anniversary at the Hotel Astor, November 23. Among those to be honored are Alfred W. Schwalberg, first president and honorary president; Arthur Israel, Jr., Irving Greenfield, Adolph Schimel, Al Senit, Jack H. Levin, S. Arthur Glixon, Robert M. Weitman, Saul E. Rogers and Martin Levine. Max E. Youngstein, vice-president of the lodge, will preside at the meeting.

Boston Club Plans Lunch For Exchange Personnel

BOSTON: A testimonial luncheon by the Variety Club of New England, known as "New Faces in New Positions," will be held at the Roof Garden of the Hotel Bradford, Boston, November 9. The luncheon will honor 10 exchange personnel who have been promoted or transferred this year. Benn Rosenwald, MGM resident manager, is chairman of the event.

Legion Approves Three Of Five New Films

The National Legion of Decency this week reviewed five pictures, putting one in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable

BOOKS

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in part for all. In Section I is "Crest of the Wave," in Section II are "Black Widow" and "Four Ways Out;" in Class B are "Bowery to Bagdad" because of "suggestive costuming and dialogue" and "The Golden Mistress" because of "suggestive costuming and situations."

Coast Exhibitor Forms Distributing Company

HOLLYWOOD: James H. Nicholson, Los Angeles exhibitor, has announced the formation of American Releasing Corp., with 28 exchanges in the United States. Mr. Nicholson, just returned from a tour of the country, said, ". . . the average exhibitor continues to find difficulty in securing quality attractions of proper showmanship quality. It is to fill his need that we have created American Releasing Corporation." Mr. Nicholson is president and general sales manager of the company with Samuel Z. Arkoff vice-president and counsel, and Joseph Moritz, treasurer.

John Harris to Outline National Conference Drive

John H. Harris, national campaign chairman of the Amusements Division for the 1954-55 drive of the National Conference of Christians and Jews, will be introduced to the trade at a luncheon to be held in the Astor Gallery of the Waldorf-Astoria, New York, November 9. He will discuss plans for the forthcoming drive. A press conference will follow the luncheon.

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Ruby, Columbia Manager In Cleveland, Dies

CLEVELAND: Oscar Ruby, 57, Columbia branch manager in Cleveland for the past ten years, died October 26. Prior to the Cleveland post he was branch manager in Milwaukee 20 years. Services were held in Temple Memorial Home, Cleveland, October 28. His parents, wife, son and grandchild survive.

Lauritz C. Garman, 78, Baltimore Exhibitor

BALTIMORE: Lauritz C. Garman, 78, Baltimore exhibitor, died October 27 at the Union Memorial Hospital following a long illness. Born in Copenhagen, Denmark, Mr. Garman came to this country about 50 years ago and became a naturalized citizen shortly afterwards. He was past president of Allied Motion Picture Theatre Owners of Maryland, a past chief barker of the Variety Club and, at the time of his death, president of the Uptown Amusement Company which operates the Uptown, Avalon, Pikes and New theatre in Reisterstown, Maryland. He is survived by his daughter, Miss Alice Garman.

L. B. Wilson

CINCINNATI: L. B. Wilson, 63, owner of independent Station WCKY, Cincinnati, died October 31 of a heart attack in his apartment at the Hotel Sheraton Gibson here. Mr. Wilson formerly operated a theatre circuit in northern Kentucky.

The Product Digest

Athena

MGM—Satiric Musical Comedy

(Color by Eastman Color, Print by Technicolor)

Seven may very well be MGM's lucky number this year. The studio's "Seven Brides for Seven Brothers," one of the year's big hits, is now to be followed by "Athena," a light-hearted and often imaginative musical spoof about the seven wacky granddaughters of a California health faddist. That the latter may or may not bring to mind Bernard Macfadden is neither here nor there. As played by Louis Calhern he is a fabulously buoyant old geezer of 78 who eats nuts and berries and runs his household according to numerology.

The stars of the piece are Jane Powell and Debbie Reynolds, as the two most prominent granddaughters, and Edmund Purdom and Vic Damone as their respective suitors. In prominent supporting roles are Linda Christian, as Purdom's beautiful but altogether humdrum fiancee, and Evelyn Varden, as Calhern's devoted spouse in the wheat germ-and-yogurt existence.

The story, by William Ludwig and Leonard Spiegelgass, although it does not bear too much scrutiny plot-wise, contains some very funny situations and a fair share of amusing lines. What carries the proceedings along are dynamic performances of the stars and the more than half dozen songs by Hugh Martin and Ralph Blaine. They are not all hummable but Miss Powell, Miss Reynolds and Damone with a fine chorus belt them out as if there were no better fun in the world. Included in the score is "The Girl Next Door," a welcome reprise of the number Judy Garland introduced in "Meet Me in St. Louis."

In his first modern dress role, Purdom, as a stuffy lawyer groomed for Congress, seems a little uneasy at all the hijinks but makes a good foil for Miss Powell. They come together one day in a tree nursery where Miss Powell immediately takes him for her very own since their horoscopes coincide. He puts up a token resistance but soon is won into the health group circle. Damone is seen as Purdom's old Navy buddy, a big television star for whom Miss Reynolds sets her cap and whom she wins with no difficulty whatsoever. A bit of a moral is pointed by the fact that the health faddists who preach love and good will actually have to be taught same by the cigarette-smoking heretic, Purdom.

Best exploitation features of the film are the stars, including the headline-making Miss Reynolds and bobby-soxer idol, Vic Damone, who makes a very pleasant appearance. For the ladies there are also a half dozen, bicep-bulging Mr. Americas, roomers at Calhern's mountain retreat, at whom scriptwriters Ludwig and Spiegelgass poke no little incidental fun. Veteran showman Joe Pasternak produced and Richard Thorpe directed.

Seen at the MGM screening room in New York. Reviewers' Rating: Very Good.—VINCENT CANBY.

Release date, November, 1954. Running time, 119 minutes. PCA No. 17101. General audience classification. Athena.....Jane Powell
Minerva.....Debbie Reynolds
Adam Clayhorn Shaw.....Edmund Purdom
Johnny Nyle.....Vic Damone
Louis Calhern, Evelyn Varden, Linda Christian, Ray Collins, Carl Benton Reid, Howard Wendell, Henry Nakamura, Steve Reeves, Kathleen Freeman, Richard Sabre, Virginia Gibson, Nancy Kilgas, Dolores Starr, Jane Fischer, Cecile Rogers

Drum Beat

Warner Bros.—Big Western Saga

(Color by WarnerColor)

For his first Jaguar production for Warner Brothers release, Alan Ladd has chosen a factual incident out of the west's fabulous history and blown it up into a handsome, king sized Western saga. It fills the CinemaScope screen with turbulent action and magnificent scenery which only partially disguise the fact that, at heart, the film is standard Western drama. It may be the year's top money-making Western.

Supporting Ladd, who is seen as a taciturn Indian fighter turned peace commissioner at the request of President Grant, are pretty Audrey Dalton, Marissa Pavan, Robert Keith and Charles Bronson. The latter, his last name recently switched from Buchinsky and a veteran of many minor film roles, comes into his own as the vain, dedicated and power-mad leader of a group of renegade Modoc Indians. It's a fine, forceful characterization of one of the west's most colorful redskins.

The script, both written and directed by Delmer Daves, lacks a certain measure of focus in its unfolding; whether this is in the writing or editing is hard to tell. Ladd, on orders from the President, tries to make peace with the renegade Indians through the good offices of two other Modocs, pretty Marissa Pavan and her brother, Anthony Caruso.

Bronson, the renegade leader known as "Captain Jack" for uniforms he affects and the medals he steals, asks terms completely unacceptable to the whites. When one of his "lieutenants" is killed by a vengeful stage driver, Captain Jack goes on the warpath, laying waste to the countryside. Ladd still is forbidden to fight back and with two other peace commissioners sends out a bid for a further peace conference. Only after this conference ends in wholesale slaughter does permission come to trap Captain Jack dead or alive.

The ending is predictable but no less exciting and moving for the fact. The CinemaScope photography of J. Peverell Marley and the WarnerColor add immeasurably to the film's production values, as does the Victor Young score, including a title song, "Drum Beat." Miss Dalton is seen as a pretty easterner who eventually wins Ladd's hand and Keith as Ladd's lean and hungry sidekick. Nice performances also are turned in by Elisha Cook, Jr., as one of Captain Jack's lily-livered white friends and Isabel Jewell as a fun-loving traveling lady. Warner Anderson is seen briefly as history's (General) Canby, whose fatal misfortune it was to participate in the Modoc peace conference, instead of simply to review film about it.

Seen at the Warner screening room in New York. Reviewers' Rating: Very Good.—V.C.

Release date, November 13, 1954. Running time, 111 minutes. PCA 17087. General audience classification. Johnny Mackay.....Alan Ladd
Nancy Meek.....Audrey Dalton
Toby.....Marissa Pavan
Robert Keith, Rodolfo Acosta, Charles Bronson, Warner Anderson, Elisha Cook, Jr., Anthony Caruso, Richard Gaines, Edgar Steel, Hayden Rorke, Frank de Kova, Perry Lopez, Willis Bouchey, Peter Hansen, George Lewis, Isabel Jewell, Frank Ferguson, Peggy Converse

SHOWMEN'S REVIEWS

WHAT THE PICTURE DID FOR ME

THE RELEASE CHART

The Last Time I Saw Paris

MGM—Post-War Drama

(Color by Technicolor)

Name-power and title-appeal are a showman's best guarantee of good business with this elaborate and expensive updating in color by Technicolor of the late F. Scott Fitzgerald's famous and popular story, "Babylon Revisited," which was a popular as well as a literary sensation in its era. The names—Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed, Eva Gabor—give an exhibitor a good deal to work with on marquee and in newsprint, and most of the performances provided by the bearers of those names are very good indeed, but the story that was regarded as ultrasonically sophisticated and stimulating in the disillusioned thirties didn't survive intact the attempted updating to the post-World War II era in which it is told here. The production, lavish in the extreme and leisurely as to tempo, stacks up, under its inviting new title, as likely to sell better than it satisfies, but should sell well and readily almost anywhere.

Van Johnson, acting well over his past best, portrays with conviction genuine understanding a former newspaper man and soldier who, at the picture's opening, returns to Paris, a successful novelist, to regain custody of his daughter, who has been in care of his sister-in-law since his wife's death. A flashback then takes the audience to Paris at the end of the European phase of World War II and to the meeting of the then-soldier and Miss Taylor, daughter of a proud wastrel, played smartly by Pidgeon, on the day when Paris turns on its lights for the first time. The script by the incomparable Julius and Philip G. Epstein, and director Richard Brooks, then carries forward the account of the couple's romance, marriage, joys and troubles, in the hysterically frivolous circumstances and surroundings of the Fitzgerald original, which culminates in the death of Miss Taylor, in Johnson's return to the United States, and in their daughter's adoption by her aunt, Miss Reed. In an attenuated final section, after the flashback is over, the child is restored to a reformed and repentant Johnson.

The production by Jack Cummings contains many settings and sequences of individual excellence, notably the street scenes during the celebration of the war's ending, and the sports-car racing, which provide added values in selling the films.

The direction by Richard Brooks is at its best in the intimate scenes, where it goes far toward overcoming the basic artificiality of the updated narrative. The title song by Jerome Kern and Oscar Hammerstein II is played steadily throughout as a background theme which smooths out rough spots in the continuity.

Some of the dialogue is too frank for the kiddies.

Previewed at the Academy Awards theatre, Hollywood, to an audience composed of press and profession. Reviewers' Rating: Good.—WILLIAM R. WEAVER.

Release date, November, 1954. Running time, 116 minutes. PCA No. 17124. Adult audience classification. Helen.....Elizabeth Taylor
Charles.....Van Johnson
Walter Pidgeon, Donna Reed, Eva Gabor, Kurt Kasznar, George Dolzen, Roger Moore, Sandy Descher, Celia Lovsky, Peter Leeds, John Doucette, Odette

(Reviews continued on following page)

(Reviews continued from preceding page)

You Know What Sailors Are

U.A.-Rank—British Buffoonery

(Color by Technicolor)

The British, with their penchant for restrained and charming comedy, do a turnabout with this latest import. While it starts off as a delightful satire on the British Navy and its accompanying red tape, it winds up as a loud burlesque on the Arabian-nights-harem-type of motion picture. How two such widely opposed ideas make contact comprise the gist of this fairly funny farce.

The story starts simply enough. At a port in England, an inebriated naval lieutenant collects a pawnbroker's sign and an old pram and welds them to the deck of a foreign destroyer. The next day the lieutenant, a radar expert, identifies the strange looking device as "998," a new radar item. The joke gets out of hand and soon the entire Navy is at a loss to explain it, although no one dares admit it.

He is assigned to the foreign ship to instruct the crew on radar techniques and tries unsuccessfully to destroy "998." The ship heads for home, a place called Agraria whose president is convinced "998" is Britain's latest secret weapon. Once in Agraria, the lieutenant is held "prisoner" by dozens of lovely and scantily-clad girls, many of whom are the daughters of the president and his British wife.

From thereon, it's a wild affair involving border feuds, rival scientists and a completely wacky finale when the lieutenant's girl friend and another officer parachute into the country to rescue him.

"You Know What Sailors Are" (which, incidentally, is a most inept title), uses coincidence to the breaking point but it's all done with tongue-in-cheek for only one result—laughs—and it's usually successful. After a while, the joke runs a bit thin and repetition sets in, but most of the time it's good fun.

Although the cast is generally unknown on these shores, except for Akim Tamiroff as the president, the picture could just as easily be enjoyed by general audiences as well as art house patrons. Tamiroff is excellent as he murders the English language while Donald Sinden (seen here in "The Cruel Sea") is delightfully perturbed by a situation he created. A typically good British supporting cast is present with Dora Bryan as Tamiroff's wife particularly funny. The color by Technicolor is lovely and the direction by Ken Annakin is frantic and fast-paced. Not a top British comedy, but it's always in there trying.

It was written and produced by Peter Rogers and is a Julian Wintle production for the J. Arthur Rank Organization.

Seen at the United Artists screening room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, November, 1954. Running time, 89 minutes. General audience classification.

President of Agraria.....Akim Tamiroff
Lieut. Sylvester Green.....Donald Sinden
Sarah Lawson, Naunton Wayne, Bill Kerr, Dora Bryan, Martin Miller, Michael Shepley, Michael Horner, Ferdy Mayne, Bryan Coleman, Cyril Chamberlain, Hal Osmond, Peter Arne, Shirley Lorrimer, Janet Richards, Eileen Sands, Marianne Stone, Peter Dyneley, Peter Martyn

The Sleeping Tiger

Astor-Insignia—Love, Hate and Jealousy

This British-made production features American players Alexis Smith and Alexander Knox, which are its strongest selling points. The third co-star is one of England's most popular performers, Dirk Bogarde. The main interest in the film lies in the love, hate, jealousy and critical activities between Miss Smith and Bogarde.

Knox plays a psychiatrist who makes a deal with Bogarde, a criminal, to have him play "guinea pig." Knox feels that understanding would change his outlook. His wife, played by Miss Smith, is at first antagonistic towards Bogarde. But because of Knox's deep attachment to his work and her general feeling of

boredom, Miss Smith and Bogarde eventually fall violently in love.

Despite his supposed cure, Bogarde continues his criminal activities, but Knox provides a perfect alibi for him. This so completely stuns the young hoodlum that he decides to go straight. He wants to end his illicit affair with the wife, but she refuses. The film ends in a burst of violence.

The leads turn in capable performances under the direction of Victor Hanbury. One standard scene is a trip to a "dive" in the Soho district of London where some good jazz music is heard, as an accompaniment to the beginning of the love affair.

Hanbury also produced from a screenplay by Derek Frye which is based on a novel by Maurice Moisicwitsch. It is an Insignia Films Production released by Astor Pictures Corp.

Seen at a screening room in New York. Reviewer's Rating: Fair.

Release date, October, 1954. Running time, 89 minutes. Adult audience classification.

Frank Clements.....Dirk Bogarde
Glenda Esmond.....Alexis Smith
Dr. Clive Esmond.....Alexander Knox
Hugh Griffith, Patricia McCarron, Maxine Audley, Glyn Houston, Harry Town, Russell Waters, Billie Whitelaw, Fred Griffiths, Esme Cannon

The Fast and the Furious

American Releasing Corp.—Melodrama

With names as good as John Ireland and Dorothy Malone for top billing, and with sports-car racing a rising interest of today's young folks, this Palo Alto production—the first of four to be distributed by the newly formed American Releasing Corporation in the next 12 months—has a good deal of exploitability in its favor. This is, however, its most attractive aspect as an attraction, for it boils down, as it is worked out, to a protracted chase story not different from many others save in that the fleeing parties do their fleeing in a Jaguar and the pursuing constabulary on motorcycles or in police cars, an arrangement that makes for speed of movement on the screen if not in the story.

Sports-car enthusiasts may get more satisfaction than other people out of the principal novelty in the picture—escape of a fugitive who smuggles himself into an international road-race that takes him into Mexico—and exploitation pointed toward that segment of the public might yield good results.

Producer Roger Corman, co-directors Edwards Sampson and John Ireland, and screenwriters Jerome Odum and Jean Howell, using a story by Corman, kept their narrative straight, simple and uncomplicated from flag-fall to finish. It opens with Miss Malone, wealthy sports-car driver, pulling up to a highway cafe where she encounters, unknowingly, a fugitive truck-driver (Ireland) accused of committing a murder by shouldering another trucker off the road and causing his death. The fugitive forces her at gun point to accompany him in her Jaguar to Mexico, and the remainder of the production chronicles their flight, in the course of which, of course, they fall in love and he is persuaded to go back and face trial.

Previewed in Hollywood for the trade press. Reviewer's Rating: Fair.—W. R. W.

Release date, immediate. Running time, 74 minutes. PCA No. 17117. General audience classification.

Frank Webster.....John Ireland
Connie Adair.....Dorothy Malone
Bruce Carlisle, Marshall Bradford, Jean Howell, Larry Thor, Robin Morse, Bruno DeSota, Iris Adrian

FOREIGN REVIEW

AIDA

I.F.E.—Italian Grand Opera

Among the most notable and internationally famous grand operas of all time is Giuseppe Verdi's "Aida," the legendary story of the Egyptian commander in love with an Ethiopian princess who is a slave of the Egyptian conquerors. This Italian import is the first grand opera performed for the screen, and the equation is

quite simple: where opéra is enjoyed this film should be an unquestioned success.

Some qualification of that statement may be required. There may be many, more or less unacquainted with the operatic form, who will find the beautiful music, the fine voices providing them with entertainment of a high order.

This Oscar production, which is presented in this country under the aegis of Sol Hurok, the famed concert impresario, and which is a fact of salable quality not to be overlooked, is beautifully mounted. It employs Ferraniacolor to excellent advantage, making for strikingly effective outdoor scenery and sumptuous costuming characteristic of the period and location of the story. Approval is due Clemente Fracassi, who directed, and Piero Portalupi, who handled the color photography. The Italian State Radio Orchestra provides the music, which is, of course, among the finest known to the musical world. The Ballet Corps of the Rome Opera also performs.

The players, all competent, include Sophia Loren, as Aida, the Ethiopian; Lois Maxwell, as the pharaoh's daughter, in love with the commander; Luciano Della Marra, as the commander, who betrays his country for Aida, and Afro Poli, as the Ethiopian king and father of Aida.

In the case only of the pharaoh is the singing voice that of the player, but the dubbing is extremely good, and the voices are truly magnificent. This transplantation of the operatic medium to the screen has been done splendidly, and it emerges as a treat for those who like opera.

Reviewed at New York projection room. Reviewer's Rating: Very Good.—CHARLES S. ARONSON.

Release date, November, 1954. Running time, 95 minutes. General audience classification.

Aida.....Sophia Loren
Amneris.....Lois Maxwell
Radames.....Luciano Della Marra
Amonasro.....Afro Poli
Ramfis.....Antonio Cassinelli
The Pharaoh.....Enrico Formichi

ADVANCE SYNOPSIS

SIGN OF THE PAGAN

(U-I)

PRODUCER: Albert J. Cohen. DIRECTOR: Douglas Sirk. PLAYERS: Jeff Chandler, Jack Palance, Ludmilla Tcherina, Rita Gam, Jeff Morrow. CinemaScope. Technicolor.

ADVENTURE. In the days when the Roman Empire was split in two, Attila the Hun was secretly planning an attack on Rome. Jeff Chandler plays a Roman centurion befriended by the Emperor's sister. When Attila requests someone to instruct his barbarians in the Roman art of war, the Emperor, desirous of keeping Attila as an ally, gives him Chandler. When the latter learns that Attila plans to attack Rome, he tells the Emperor, only to be branded a traitor. It is after many intrigues and battles that Attila is conquered and the centurion becomes the husband of an Empress.

ROMANTIC YOUTH (Joseph Burstyn)

Ballet Featurette

Collette Marchand, French ballerina known in this country for her appearance with Roland Petit's "Ballet de Paris" and for her dramatic performance in the film, "Moulin Rouge," stars in this short ballet film for which she also did the choreography. It is the impressionistic story of a lonely shop-clerk who dreams that the dummy he is dressing comes to life. She first is Romance, who eludes him: then Desire, who tires of him, and finally Youth, who leaves him. When the boy comes to his senses, crushed and unhappy, he suddenly realizes that a little shop girl at his side is the embodiment of all his dreams. The film is a pleasant little diversion, well photographed and scored, with appeal principally for the art house audiences. Milorad Miskovitch is seen as Miss Marchand's dance partner. It is a Filmsnor, S. A., production and Joseph Burstyn, Inc., is distributor. —V. C.

Release date: October 6, 1954 15 minutes

"What the Picture did for me"

Allied Artists

DRAGONFLY SQUADRON: John Hodiak, Barbara Britton—Here's a good picture if your people like war stories. Tells about training Korean pilots by American instructions, and the beginning of the Korean "police action." Played Wednesday, Thursday, October 13, 14.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

PRIDE OF THE BLUE GRASS: Lloyd Bridges, Vera Miles—Couldn't even get them in with a \$125 bank to soup up the attendance. This is for the duikers. Played Wednesday, Thursday, October 6, 7.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

WORLD FOR RANSOM: Dan Duryea—The actors in this picture must have been hungry for their appearance in this one—strictly TV material. In fact, some of the "oldies" on TV are better than this one. We, too, were hungry after playing this big joke.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Metro-Goldwyn-Mayer

MEN OF THE FIGHTING LADY: Van Johnson, Walter Pidgeon—Good picture of its type with a lot of name stars to exploit. No women in the picture. Played Sunday, Monday, October 10, 11.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SEVEN BRIDES FOR SEVEN BROTHERS: Jane Powell, Howard Keel—Seldom do I report on a picture I have played, but here is one I feel high praise should be given and congratulations to MGM for this grand "bring 'em back" picture. It has everything one could ask for—terrific original story, beautiful scenery in gorgeous color, songs, dancing, action, comedy, in fact, it leaves nothing to be desired. If more pictures of this calibre were available, the public would soon desert its TV. Business very good and comments from old and young were most gratifying. I am using Pan A Tar anamorphics and this is the eighth CinemaScope picture I have played and found it the best so far. Here is the one catch—terms. After meeting my weekly overhead and paying the high percentage demanded, I find myself in the collection business for the distributor with a very nominal fee. I had many of my old patrons back that I hadn't seen since "The Long, Long Trailer," so again I say "Congratulations to MGM," as I feel that they are learning what the common folks want for their movie entertainment. But please give us enough profit so that we can pay for the equipment we were obliged to put in to present these pictures. I earnestly recommend extended playing time for this natural!—Floyd Albert, Strand Theatre, Mount Horeb, Wisc.

Paramount

BLAZING FOREST: John Payne, Susan Morrow—Played late, average business. Well received, O.K. for its type. Played Friday, Saturday, October 8, 9.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

CARIBBEAN: John Payne, Arlene Dahl—Average sea story of pirate days did a little above average business, probably due to start of a new serial on this date ("Man With the Steel Whip," Rep.). Played Tuesday, October 5.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

HURRICANE SMITH: Yvonne De Carlo, John Ireland—Good sea story. Nothing wrong with the picture, but business poor. Played Tuesday, October 19.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

United Artists

RETURN TO PARADISE: Gary Cooper, Roberta Haynes—Nice scenery, but weak story. The below average crowd we had enjoyed it. Must have played it too late. Not one of Cooper's best. He's better in boots and saddle than in this type. Played Sunday, Monday, October 3, 4.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Universal

BLACK CASTLE: Richard Greene, Stephen McNally—Fair horror picture which did average business. Played Sunday, Monday, Tuesday, September 5, 6, 7.—Agha Rafique Ahmed, New Majestic Cinema, Hyderabad Sind, Pakistan.

BRIGHT VICTORY: Arthur Kennedy, Peggy Dow—Did poor business. Played Sunday, September 12.—Agha Rafique Ahmed, Shams Talkies, Hyderabad Sind, Pakistan.

FRANCIS JOINS THE WACS: Donald O'Connor—The best of the "Francis" series. Very funny. Donald is a very talented actor and a perfect comedian. The mule had our audience rolling in the aisle. We gave the local grade school this for a benefit show and it helped a lot to get extra business. Played Sunday, Monday, October 17, 18.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

MEET DANNY WILSON: Frank Sinatra, Shelley Winters—This picture is our lowest grosser since 1919. Played Sunday, September 19.—Agha Rafique Ahmed Shams Talkies, Hyderabad, Pakistan.

Shorts

Metro-Goldwyn-Mayer

FILM ANTICS: Pete Smith Specialty—Good!—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

PRESENT FOR A BRIDE: Featurette—This is the last in a series of six for us. This one was fair.—Michael Chiaventone, Valley, Spring Valley, Ill.

Twentieth Century-Fox

CORONATION PARADE: CinemaScope Special—Be there a soul so dead he would not thrill to the pomp and circumstance of this beautiful short in CinemaScope with its bear head bands and golden carriages?—Shirley Booth, Booth, Rich Hill, Mo.

NEW VENEZUELA: CinemaScope Special—Talked to a local educator and various outsiders. I believe that CinemaScope is giving our small town audiences a new thrill in watching topical shorts. Not as good as "Vestivue Express," but still very pretty. CinemaScope is a new factor in visual education.—Shirley Booth, Booth, Rich Hill, Mo.

RKO Radio

DRAGON AROUND: Walt Disney Cartoon—Not many laughs in this Donald Duck cartoon. The kids were even restless when this was on.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

GRIN AND BEAR IT: Walt Disney Cartoon—Good Donald Duck cartoon with a few laughs.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Universal

DIG THAT DOG: Lantz Technicolor Cartoon—Good cartoon.—S. T. Jackson, Jackson, Flomaton, Ala.

Warner Bros.

BUGS BUNNY CARTOON CARNIVAL: These groups of repeat cartoons are very good here for an occasional kiddie matinee. Most of the kids remember seeing the cartoons before on a "Back to School" show.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

CALIFORNIA JUNIOR SYMPHONY: Featurette—Here's a good short to play to an appreciative audience. Don't use it when you have a bunch of kids—they'll drown it out.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

CARNIVAL IN RIO: Sports Parade—They censored "The French Line" for scenes such as shown in this entertaining short subject. It is now timely because of some shots of Brazil's late president.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

DEVIL MAY HARE: Bugs Bunny Special—Good Bugs Bunny. There is such an animal as a "Tasmanian Devil." This was of special interest to me as I recently saw one at the Brookfield Zoo near Chicago.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

OILY AMERICAN, THE: Merry Melodies Cartoon—Fair cartoon with a few laughs.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

ONE MEAT BRAWL: Technicolor Cartoon—Porky Pig and his dumb hunting pal go hunting on groundhog day. It ends up with all the characters' shadows fighting each other. Good.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SILVER LIGHTNING: Special—Fishermen will like this one which deals with fishing for salmon.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

SO YOU WANT TO BE A BANKER: Joe McDoakes Comedy—Average Joe McDoakes short. This series is well liked here.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

THRILLS FROM THE PAST: Vitaphone Varieties—Old silent movie about Chinatown starring Warner Oland and Delores Costello. Not too good—sort of boring.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

WHO'S WHO IN THE ZOO: Special—Good Technicolor two-reeler that pleased. Should have more like this with the unusual animals in the zoo.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

YANKEE DOODLE BUGS: Bugs Bunny Special—Good Bugs Bunny cartoon with a few laughs.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Serials

Columbia

GUNFIGHTERS OF THE NORTHWEST: Pretty fair Jack Mahoney serial—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Republic

MAN WITH THE STEEL WHIP: Serial, Chapter 1—This looks like another fair serial about cowboys and Indians. These serials are all alike, but our front row cowboys like them.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the PRODUCT DIGEST SECTION.

Short Subjects Chart October 23, page 186.

Features by Company September 25, 1954, page 161.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: SYSTEM: CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. SOUND: Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company

Stars

A

A Nous, La Liberte (Fr.-Eng. Titles)	Burstyn	Raymond Cordy-Henri Marchand
About Mrs. Leslie (5321)	Para.	Shirley Booth-Robert Ryan
Act of Love	UA	Kirk Douglas-Dany Robin
Adventures of Hajji Baba (CS) (c) (424)	Fox	Elaine Stewart-John Derek
Adventures of Robinson Crusoe (c)	UA	Dan O'Herrlihy-James Fernandez
Affairs of Messalina	Col.	Maria Felix-George Marchal
Africa Adventure (c) (502)	RKO	Documentary
Aida (Ital.) (c)	IFE	Sophie Loren-Lois Maxwell
Always a Bride (Brit.) (485)	U-I	Peggy Cummins-Terence Morgan
Angelika (German)	Brenner	Maria Schell
Angels One Five (Brit.)	Stratford	Jack Hawkins-Michael Denison
Apache (c)*	UA	Burt Lancaster-Jean Peters
Arrow in the Dust (c) (5404)	AA	Sterling Hayden-Coleen Gray
Athena (c) (CS)	MGM	Jane Powell-Edmund Purdom

Release Date	Running Time	REVIEWED		L. of D. Rating	Herald Review	Special Data
		(S)=synopsis	Page			
Oct. 6 '54	83m	Oct. 16	178	B	Good	
Aug. '54	104m	May 1	2278	B	Good	CS-Ss, Ms, Os
Mar. '54	108m	Dec. 19	2109	B	Very Good	
Oct. '54	93m	Oct. 16	177	B	Good	CS-Ss, Ms, Os
July '54	90m	June 12	26	A-1	Very Good	
Nov. '54	106m					
Sept. '54	64m	Sept. 25	153	A-1	Good	
Nov. '54	95m	Nov. 6	202		Very Good	
June '54	83m	June 12	26		Good	
Sept. '54	99m	Oct. 16	178		Good	
May '54	98m	May 8	2285		Good	
July '54	91m	July 3	49	A-2	Excellent	
Apr. 25 '54	80m	Apr. 24	2269	A-1	Very Good	
Nov. '54	119m	Nov. 6	201		Very Good	CS-Ss, Ms, Os

B

Badman's Territory (476)	RKO	Randolph Scott-Ann Richard (reissue)
Bait	Col.	Hugo Haas-Cleo Moore
Barefoot Battalion (Greek)	Brandt	Maria Costi-Nicos Fermanas
Barefoot Contessa, The (c)	UA	Humphrey Bogart-Ava Gardner
Battle Cry (c) (CS)	WB	Van Heflin-Alida Ray
Battle of Rogue River (c)	Col.	Not Set
Beat the Devil	UA	George Montgomery
Beau Brummell (c) (502)	MGM	Humphrey Bogart-Jennifer Jones
Bengal Brigade (501) (c)	Univ.	Stewart Granger-Elizabeth Taylor
Best Years of Our Lives (452)	RKO	Rock Hudson-Arlene Dahl
Betrayed (501) (c)	MGM	March-Loy-Andrews-Wright (reissue)
Big Chase (5327)	Lippert	Clark Gable-Lana Turner
Black Dakotas, The (c)	Col.	Lon Chaney-Glenn Langan
Black Horse Canyon (c) (423)	Univ.	Wanda Hendrix-Gary Merrill
Black Knight, The (c)	Col.	Joel McCrea-Mari Blanchard
Black Shield of Falworth, The (429) (c) (c)	Univ.	Alan Ladd-Patricia Medina
Black 13 (428)	20th-Fox	Tony Curtis-Janet Leigh
Black Widow (423) (CS) (c)	Fox	Peter Reynolds-Rona Anderson
Blackout (5309)	Lippert	Gene Tierney-Van Heflin
Bob Mathias Story (5502)	AA	Dane Clark-Belinda Lee
Bounty Hunter, The (c) (402)	WB	Bob Mathias-Ward Bond
Bowery Boys Meet the Monster (5419)	AA	Randolph Scott-Dolores Dorn
Boy From Oklahoma (320) (c)	WB	Bowery Boys
Brigadoon (CS) (c)	MGM	Will Rogers, Jr.-Nancy Olson
Bread, Love and Dreams (Ital-Eng. Titles)	I.F.E.	Gene Kelly-Cyd Charisse
Bridges of Toko-Ri (c)	Para.	Gina Lollobrigida-Vittorio De Sica
Broken Lance (CS) (c) (419)*	Fox	Freddie March-William Holden
Bullet Is Waiting, A (c)	Col.	Spencer Tracy-Richard Widmark

Sept. '54	99m	Aug. 7	97	A-1	Excellent	CS-Ss
Nov. '54	75m					
Nov. '54	89m	June 19	34	B	Very Good	
June '54	128m	Oct. 2	169	B	Excellent	CS-Ss, Ms, Os
Oct. '54	128m	Sept. 25	(S)154			CS-Ss or Os
Not Set						
Mar. '54	71m	Mar. 6	2206	A-1	Good	
Mar. '54	92m	Mar. 6	2205	B	Very Good	
Oct. '54	113m	Oct. 16	179	A-2	Excellent	
Nov. '54	87m	Oct. 23	185		Good	
Feb. '54	170m	Dec. 19	2110		Superior	
Sept. '54	108m	July 24	81	A-2	Very Good	Ds
June 18 '54	60m					
Sept. '54	65m	Sept. 11	137	A-1	Good	
June '54	81 1/2m	May 22	2	A-1	Good	
Nov. '54	85m	Oct. 23	185		Good	
Sept. '54	99m	Aug. 7	97	A-1	Excellent	
Nov. '54	75m	Oct. 30	193		Very Good	CS-Ss, Ms, Os
Nov. '54	95m	Apr. 24	2270		Good	
Mar. 19 '54	87m	Oct. 16	177		Very Good	
Oct. 24 '54	80m				Good	
Sept. 25 '54	79m	Aug. 28	121	A-1	Good	
June 6 '54	65m	July 10	58	A-1	Fair	
Feb. 27 '54	88m	Jan. 16	2141	A-1	Good	
Not Set	108m	Aug. 14	105	A-1	Very Good	Cs-Ss, Os, Ds
Sept. '54	90m	Sept. 25	153	B	Very Good	
Jan. '55						
Aug. '54	96m	July 31	89	A-2	Excellent	CS-Ss, Ms, Os
Sept. '54	82m	Aug. 21	113	A-2	Good	

C

Caine Mutiny, The (c)*	Col.	Bogart-Ferrer-Johnson
Cangaceiro (Brazil)	Col.	Alberto Ruschel-M. Prado
Cannibal Attack	Col.	Johnny Weissmuller-Judy Walsh
Capt. Kidd and the Slave Girl (c)	UA	Anthony Dexter-Eva Gabor
Carmen Jones (422) (CS) (c)	Fox	Dorothy Dandridge-Harry Belafonte
Carnival Story, The (c) (412)*	RKO	Anne Baxter-Steve Cochran
Casanova's Big Night (c) (5316)	Para.	Bob Hope-Joan Fontaine
Cattle Queen of Montana (SA) (c)	RKO	Barbara Stanwyck-Ronald Reagan
Challenge the Wild (c)	UA	George and Sheila Graham
Champion, The	UA	Kirk Douglas-Marilyn Maxwell
Command, The (CS) (c) (319)*	WB	Guy Madison-Joan Weldon
Conquest of Everest (Brit.) (c)	UA	Documentary
Conquest of Space (c)	Para.	Walter Brooke-Eric Fleming
Coroner Creek	Col.	R. Scott-Marguerite Chapman
Cowboy, The (5308) (c)	Lippert	Documentary

Special	125m	June 12	25	A-1	Superior	
Not Set	92m	Sept. 4	130	B	Good	
Nov. '54						
May '54	83m	May 29	10	B	Good	
Oct. '54	107m	Oct. 16	179	B	Excellent	
Apr. 16 '54	95m	Mar. 27	2237	B	Very Good	
Apr. '54	86m	Mar. 6	2205	A-2	Excellent	
Nov. '54						
June '54	69m	June 12	26	A-1	Good	
Apr. '54	86m					
Feb. 13 '54	88m	Jan. 23	2157	A-1	Very Good	CS-Ss or Os
Apr. 23 '54	78m	Dec. 12	2101	A-1	Good	
Feb. '55		Sept. 11	(S)138			
Aug. '54	90m					
May 28 '54	69m	Jan. 9	2134	A-1	Excellent	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Issue	Page	L. of D. Rating	Herald Review	Special Data
Creature from the Black Lagoon (415-3D, 416-2D)	Richard Carlson-Julia Adams	Mar.'54	79m	Feb. 13	2182	A-1	Good	2D, 3D, 3D(1)
Crime Wave (308)	Gene Nelson-Sterling Hayden	Mar. 6,'54	74m	Jan. 16	2142	A-2	Good	
Crossed Swords (c)	Errol Flynn-Gina Lollobrigida	Aug.,'54	86m	July 31	89	A-2	Fair	
Cry of the City (441)	Victor Mature-Richard Widmark (reissue)	Mar.,'54	95m					
D								
Danger Point (5504)	Mark Stevens-Joan Vohs	Nov. 21,'54		Oct. 2	{S}171			
Dangerous Mission (3D) (c) (410)	Victor Mature-Piper Laurie	Mar. 6,'54	75m	Feb. 27	2197	A-1	Fair	2D, 3D
Dawn at Socorro (c) (430)	Rory Calhoun-Piper Laurie	Sept.,'54	80m	July 24	81	A-2	Very Good	
Dead End	Sylvia Sidney-Humphrey Bogart (reissue)	June,'54						
Deadly Game (5402)	Lloyd Bridges-Simone Silva	Oct 8,'54						
Deep in My Heart (c)	Jose Ferrer-Merle Oberon	Dec.,'54						
Demetrius and the Gladiators (c) (CS) (415)*	Victor Mature-Susan Hayward	June,'54	101m	June 12	27	A-2	Excellent	CS-Ss, Ms, Os
Desiree (CS) (c) (425)	Marlon Brando-Jean Simmons	Nov.,'54						CS-Ss, Ms, Os
Desperado, The (5426)	Wayne Morris	June 20,'54	81m	July 10	57	A-2	Very Good	
Detective, The (Brit.)	Alec Guinness-Joan Greenwood	Not Set	91m	Oct. 16	179	A-1	Excellent	
Devil's Harbor (429)	Richard Arlen-Greta Gynt	Dec.,'54	71m					
Devil's Pitchfork (form. Ana-ta-han) (Japan)	Akemi Negishi	May 17,'54	91m	May 22	2			
Dial M for Murder (c) (327)*	Ray Milland-Grace Kelly	May 29,'54	105m	May 1	2277	A-2	Good	
Diamond Wizard, The (Brit.)	Dennis O'Keefe-Margaret Sheridan	Aug.,'54	83m	July 24	82	A-1	Excellent	
Diary of a Country Priest (Fr.)	Claude Laydu-Nicole Maurey	Apr. 5,'54	95m	Apr. 17	2261	A-2	Fair	
Dirty Hands (Fr.)	Pierre Brasseur	May,'54	99m	May 22	2			
Down Three Dark Streets	Broderick Crawford-Ruth Roman	Aug.,'54	84m	Sept. 4	129	A-2	Very Good	
Dr. Jekyll and Mr. Hyde	Spencer Tracy-Ingrid Bergman (reissue)	Oct.,'54						
Dragnet (c) (401)*	Jack Webb-Ben Alexander	Sept. 4,'54	89m	Aug. 21	113	A-1	Very Good	
Dragonfly Squadron (52)	John Hodiak-Barbara Britton	Mar. 21,'54	84m	Feb. 13	2182	A-2	Good	
Dream of Love (Fr.)	P. R. Willm-Mila Parley	June,'54	100m	June 19	34			
Drive a Crooked Road	Mickey Rooney-Dianne Foster	Apr.,'54	82m	Mar. 20	2229	A-2	Fair	
Drum Beat (CS) (c) (404)	Alan Ladd-Audrey Dalton	Nov. 13,'54	111m	Nov. 6	201			
Drums Across the River (c) (422)	Audie Murphy-Lisa Gaye	June,'54	78m	May 22	1	A-2	Very Good	
Duel in the Jungle (c) (332)	Jeanne Crain-Dana Andrews	Aug. 21,'54	102m	Aug. 14	105	A-1	Very Good	
Duel in the Sun (c)	Jennifer Jones-Gregory Peck	(reissue) Not set						
Duffy of San Quentin (321)	Joanne Dru-Paul Kelly	Mar. 13,'54	78m	Feb. 13	2182	B	Good	
E								
Earrings of Madame De (Fr.)	Arlan Boyer-Darrieux-De Sica	July 19,'54	105m	July 31	89	B	Good	
Edge of Divorce (Brit.)	Valerie Hobson-Philip Friend	July,'54	83m	July 10	57	A-2	Fair	
Egg and I, The (426)	C. Colbert-Fred MacMurray (reissue)	July,'54	108m	June 5	17			
Egyptian, The (420) (c) (CS)*	Edmund Purdom-Gene Tierney	Sept.,'54	140m	Sept. 4	130	B	Very Good	
Elephant Walk (c) (5317)*	Elizabeth Taylor-Dana Andrews	June,'54	103m	Apr. 3	2245	A-2	Excellent	CS-Ss, Ms, Os
Enchanted Cottage (472)	Dorothy McGuire-Robert Young (reissue)	Mar.,'54	91m					
Every Girl Should Be Married (570)	Cary Grant-Betsy Drake (reissue)	Sept.,'54	85m					
Executive Suite (423)*	Holden-Allyson-Stanwyck-March-Douglas	Apr.,'54	104m	Feb. 27	2197	A-2	Very Good	
F								
Fangs of the Wild (5311)	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2,'54	71m	Mar. 13	2214			
Far Country (c) (428)	James Stewart-Ruth Roman	Not Set		June 19	{S}34			
Fast and Furious	John Ireland-Dorothy Malone	Nov.,'54	74m	Nov. 6	202			
Fire Over Africa (c)	Maureen O'Hara-McDonald Carey	Nov.,'54	84m	Oct. 16	177			
Fireman Save My Child (421)	Spike Jones and His City Slackers	May,'54	80m	Apr. 24	2270	A-1	Good	
Flame and the Flesh (c) (421)	Lana Turner-Carlos Thompson	May,'54	104m	May 1	2277	B	Excellent	
Flamenco(c) (Span-Eng. Narr.)	A. P. Lopez-Ballet Espanol	May 21,'54	110m	May 29	10			
Flight Nurse (5301)	Joan Leslie-Forrest Tucker	Mar. 1,'54	90m	Nov. 7	2062	A-1	Very Good	
Forty-Niners, The (5424)	Wild Bill Elliott-Virginia Grey	May 9,'54	71m	May 8	2285	A-2	Fair	
Four Guns to the Border (c) (502)	Rory Calhoun-Coleen Miller	Nov.,'54	83m	Sept. 25	153	B	Good	
Francis Joins the WACS (427)	Donald O'Connor-Julia Adams	Aug.,'54	95m	July 3	49	A-1	Good	
French Touch, The (Fr.)	Fernandel	Sept.,'54	86m	Sept. 11	138			
G								
Gambler from Natchez (c) (417)	Dale Robertson-Debra Paget	Aug.,'54	88m	Aug. 7	97	B	Good	
Garden of Evil (c) (CS) (416)*	Gary Cooper-Susan Hayward	July,'54	100m	July 3	49	A-1	Excellent	CS-Ss, Ms, Os
Genevieve (c) (Brit.) (481)	Dinah Sheridan-John Gregson	Feb.,'54	86m	Feb. 20	2190	A-2	Good	
Genoese Dragnet (Ital.)	Charles Rutherford-Lianella Carell	Mar.,'54	106m	Mar. 6	2206			
Geraldine (5302)	John Carroll-Mala Powers	Apr. 1,'54	90m	Dec. 12	{S}2103	A-1		
Girl for Joe (325) (form. Force of Arms)	William Holden-Nancy Olson (reissue)	May 15,'54	100m					
Girl Marked Danger (Ital.-Eng. Dial.)	Silvana Pampanini-E. Rossi-Drago	June,'54	75m	June 12	27	C	Good	
Glenn Miller Story (c) (412)*	James Stewart-June Allyson	Feb.,'54	116m	Jan. 9	2133	A-1	Fair	
Gog (3D) (c)	Richard Egan-Constance Dowling	June,'54	81m	June 12	26	A-1	Excellent	2D, 3D-Os
Golden Mask (c)	Wanda Hendrix-Van Heflin	Mar.,'54	88m	Mar. 13	2213	A-2	Very Good	
Golden Mistress (c)	John Agar-Rosemarie Bowe	Sept.,'54	82m	Oct. 30	197			
Gone With the Wind (c) (430)*	Gable-Leigh-deHavilland (reissue)	July,'54	222m					
Gorilla at Large (c) (3D) (406)	Cameron Mitchell-Anne Bancroft	May,'54	84m	May 8	2286	B	Fair	3D, 3D(1)
Greatest Show on Earth (c) (5325)	Charlton Heston-Betty Hutton (reissue)	July,'54	153m					
Guilt Is My Shadow (Brit.)	Peter Reynolds-Elizabeth Sellars	Mar.,'54	86m	Mar. 27	2238			
Gunfighters	Randolph Scott-Barbara Britton (reissue)	Aug.,'54	87m					
Gunga Din (479)	Cary Grant-Victor McLaglen (reissue)	July 1,'54	117m					
Guy With a Grin (326) (form. No Time for Comedy)	James Stewart-R. Russell (reissue)	May 15,'54	93m					
Gypsy Colt (419) (c)	Donna Corcoran-Frances Dee	Apr. 2,'54	72m	Jan. 30	2165	A-1	Good	
H								
Hans Christian Andersen (c) (351)	Danny Kaye-Jeanmaire	June 9,'54	112m	Nov. 29'52	1621	A-1	Excellent	
Hansel and Gretel (c)	Anna Russell-Mildred Dunnock	Oct.,'54	75m	Oct. 16	177	A-1	Very Good	
Heat Wave (5310)	Alex Nicol-Hillary Brooke	Apr. 16,'54	68m	Sept. 25	153		Fair	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		L. of D.	Herald Rating	Review	Special Data
				(S)	Synopsis Page				
Heidi (Swiss)	UA	Elisabeth Sigmund	Apr.'54	98m	Dec. 26	2118	A-1	Very Good	
Hell & High Water (c) (CS) (403)	*20th-Fox Col.	Richard Widmark-Bella Darvi	Feb.'54	103m	Feb. 6	2173	A-1	Excellent	CS-Ss, Ms, Os
Hell Below Zero (c)		Alan Ladd-Joan Tetzel	July.'54	91m	May 22	1	A-2	Very Good	
Hell Raiders of the Deep (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago-Pierre Cressoy	Aug.'54	93m	May 8	2286	B	Good	
Hello Elephant! (Ital.-Eng. Titles)	Arlen Rep.	Vittorio De Sica-Sabu	Sept.'54	78m	Sept. 25	154		Good	
Hell's Half Acre (5304)		Wendell Corey-Evelyn Keyes	June 1.'54	91m	Feb. 13	2183	B	Fair	
Her Twelve Men (429) (c)	MGM	Greer Garson-Robert Ryan	Aug.'54	91m	July 3	49	A-1	Very Good	
High and Dry (Brit.)	U-I	Paul Douglas-Alex Mackenzie	Sept.'54	93m	Aug. 28	121	A-1	Excellent	
High and Mighty (329) (c)* (CS)	WB	John Wayne-Claire Trevor	July 3.'54	147m	May 29	9	A-2	Superior	CS-Ss or Os
Hobson's Choice (Brit.)	UA	Charles Laughton-John Mills	June.'54	107m	June 12	25	A-2	Very Good	
Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb.'54	80m	Feb. 13	2183	A-2	Excellent	
Home of the Brave	UA	Frank Lovejoy-Lloyd Bridges (reissue)	Apr.'54	99m					
House of the Arrow (Brit.)	Stratford	Oscar Homolka-Yvonne Fureaux	Oct.'54	73m					
Human Desire	Col.	Glenn Ford-Gloria Grahame	Sept.'54	90m	Aug. 7	98	B	Good	
Human Jungle (5501)	AA	Gary Merrill-Jan Sterling	Oct. 3.'54	82m	Sept. 18	145	B	Very Good	
Illicit Interlude (Swed.)									
Indiscretion of an American Wife	Hakim Col.	May Britt-Alf Kjellin	Oct.'54						
Iron Glove, The (c)	Col.	Jennifer Jones-Montgomery Clift	July.'54	63m	Apr. 24	2270	A-2	Fair	
It Should Happen to You	Col.	Robert Stack-Ursula Thiess	Apr.'54	77m	Mar. 27	2238	A-1	Good	
J		Judy Holliday-Peter Lawford	Mar.'54	87m	Jan. 16	2141	A-2	Very Good	
Jesse James vs. Daltons (c) (3D)	Col. UA	Brett King-Barbara Lawrence	Apr.'54	65m	Jan. 23	2158	A-2	Good	2D, 3D
Jesse James' Women (c)		Don Barry-Peggy Castle	Sept.'54	83m	Sept. 18	145		Fair	
Jivaro (5311) (c)	Para. Univ.	Fernando Lamas-Rhonda Fleming	Feb.'54	91m	Jan. 23	2157	A-2	Good	
Johnny Dark (c) (424)	Rep.	Tony Curtis-Piper Laurie	July.'54	85m	June 5	17	A-1	Very Good	
Johnny Guitar (c) (5307)*	Rep.	Joan Crawford-Sterling Hayden	Aug.'54	110m	May 8	2285	A-2	Excellent	
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forrest Tucker	May 15.'54	103m	Jan. 23	2158	A-2	Good	
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	A-1	Superior	
Jungle Gents (5420)	AA	Leo Gorcey-Huntz Hall	Sept. 5.'54	68m					
Jungle Man-Eaters	Col.	Johnny Weissmuller	June.'54	68m	Oct. 2	(S) 170	A-1	Fair	
K									
Knamishia—5 Tales from Israel	I-A	English Dialogue	May 6.'54	110m	May 8	2286			
Khyber Patrol (c)	UA	Richard Egan-Dawn Addams	Sept.'54	71m	Aug. 21	113	A-1	Very Good	
Killer Leopard (5412)	AA	Johnny Sheffield	Aug. 22.'54		Sept. 11	(S) 138	A-1	Fair	
King Richard & the Crusaders (c) (CS) (331)	WB	Rex Harrison-Virginia Mayo	Aug. 7.'54	113m	July 10	57	A-2	Excellent	Cs-Ss
Knock on Wood (c) (5319)	Para.	Danny Kaye-Mai Zetterling	July.'54	103m	Apr. 3	2245	A-1	Excellent	
L									
Last Time I Saw Paris (c)	MGM	Elizabeth Taylor-Van Johnson	Nov.'54	116m	Nov. 6	201	B	Good	
Laughing Anne (Brit.) (c) (5305)	Rep.	Wendell Corey-Margaret Lockwood	July 1.'54	90m	May 8	2285		Good	
Law vs. Billy the Kid (c)	Col.	Scott Brady-Betta St. John	Aug.'54	73m	July 24	82	A-2	Good	
Lawless Rider, The	UA	Johnny Carpenter-Frankie Darro	July.'54	62m	Oct. 30	194		Fair	
Life with the Lyons (5410)	Lippert	Bebe Daniels-Ben Lyon	Oct. 1.'54						
Little Caesar (317)	WB	Edward G. Robinson (reissue)	Feb. 6.'54	80m			B		
Little Kidnappers, The (Brit.)	UA	Duncan Macrae-Jean Anderson	Oct.'54	93m	Aug. 21	113	A-2	Good	
Living It Up (c) (5320)*	Para.	Dean Martin-Jerry Lewis	Aug.'54	95m	May 1	2277	A-1	Excellent	
Lone Gun, The (c)	UA	George Montgomery-Dorothy Malone	Apr.'54	78m	Apr. 10	2254	A-1	Good	
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar.'54	62m	Apr. 10	2253	A-2	Very Good	
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	Feb. 19.'54	96m	Jan. 9	2133	A-1	Excellent	
Long Wait, The	UA	Anthony Quinn-Peggy Castle	May.'54	93m	May 1	2278	B	Good	
Loophole (5414)	AA	Barry Sullivan-Dorothy Malone	Mar. 28.'54	80m	Feb. 20	2189	A-2	Good	
Lost Patrol (480)	RKO	Victor McLaglen (reissue)	July 1.'54	73m					
Lovers, Happy Lovers! (Brit.)	A.F.E.	Gerard Philippe-Valerie Hobson	Oct.'54	105m			C		
Lovers of Toledo (Ital.-Eng. Titles)	Hakim	Alida Valli-Pedro Armendariz	Apr.'54	75m	May 8	2286	A-1	Fair	
Lucky Me (c) (324)	WB	Doris Day-Robert Cummings	Apr. 24.'54	100m	Apr. 17	2261	A-1	Good	CS-Ss or Os
M									
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr.'54	81m	Mar. 13	2213	A-1	Good	
Mad Magician, The (3D)	Col.	Vincent Price-Mary Murphy	May.'54	72m	Mar. 27	2238	A-2	Good	2D, 3D
Magnificent Obsession (428) (c)*	Univ.	Jane Wyman-Rock Hudson	Aug.'54	108m	May 15	2293	A-2	Excellent	
Make Haste to Live (5306)	Rep.	Dorothy McGuire-Stephen McNally	Aug. 1.'54	90m	Apr. 10	2253	A-2	Good	
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Aug.'54	98m	July 17	65	A-1	Good	
Mambo	Para.	Shelley Winters-Silvana Mangano	Feb.'54						
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb.'54	100m	Nov. 14	2069	B	Excellent	
Man With a Million (c) (Brit.)	UA	Gregory Peck-Jane Griffiths	June.'54	90m	May 29	9	A-1	Excellent	
Massacre Canyon	Col.	Phil Carey-Audrey Totter	May.'54	66m	Apr. 10	2254	A-2	Good	
Melody of Love (Ital.-Eng. Titles)	IFE	Giacomo Rondinella	Apr. 17.'54	96m	Apr. 24	2270	A-1	Fair	
Men of the Fighting Lady (425) (c)*	MGM	Van Johnson-Walter Pidgeon	June.'54	80m	May 15	2293	A-1	Excellent	
Miami Story, The	Col.	Barry Sullivan-Luther Adler	May.'54	75m	Apr. 10	2254	A-2	Good	
Miss Grant Takes Richmond	Col.	Lucille Ball-Wm. Holden	(reissue)	87m					
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Oct.'54	75m					
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	Feb.'54	91m	Dec. 26	2117	B	Exc.	2D, 3D-Ss[2], Os
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy	(reissue)	94m					
Mr. Holot's Holiday (Fr.)	GBD	Jacques Tati	Apr.'54	85m	July 3	50		Excellent	
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	Mar. 14.'54	93m	Sept. 19	1998			
Moment of Truth (Fr.)	Arlen	Michele Morgan-Jean Gabin	May.'54	87m	May 22	3		Very Good	
Money from Home (c)* (5310—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb.'54	100m	Dec. 5	2093	A-1	Excel.	2D, 3D-Ss[2], Os

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		L. of D.	Herald Rating	Special Review Data
				(S)=synopsis Issue	Page			
Monster from the Ocean Floor (5328)	Lippert Filmakers IFE	Anne Kimball-Stuart Wade Audrey Hepburn-Jules Munshin Ferruccio Tagliavini	May 21, '54 May, '54 Mar., '54	64m 70m 99m	June 19 Mar. 13	33 2214	A-2	Fair Good
N Naked Alibi (431) Naked Jungle, The (c) (5315) New Faces (c) (CS) (409) Night People (c) (CS) (407)	Univ. Para. Fox Fox	Sterling Hayden-Gloria Grahame Eleanor Parker-Charlton Heston Eartha Kitt-Robert Clary Gregory Peck-Rita Gam	Oct., '54 Mar., '54 Mar., '54 Mar., '54	86m 95m 98m 93m	Aug. 28 Feb. 13 Feb. 20 Mar. 20	121 2181 2189 2229	B A-2 B A-2	Good Good Excellent Very Good CS-Ss, Ms, Os
O On the Waterfront* Operation Manhunt Orchestra Wives (445) Other Women, The (430) Out of This World (c) Outcast, The (c) (5308) Outlaw Stallion, The (c) Outlaw's Daughter (427) (c) Overland Pacific (c)	Col. UA Fox Fox Carroll Rep. Col. Fox UA	Marlon Brando-Eva Marie Saint Harry Townes-Irja Jensen Glenn Miller & Orch. Hugo Haas-Cleo Moore Lowell Thomas, Sr. & Jr., Narrators John Derek-Joan Evans Phil Carey-Dorothy Patrick Bill Williams-Kelly Ryan Jack Mahoney-Peggie Castle	Oct., '54 Oct., '54 [reissue] May, '54 Dec., '54 Apr., '54 Oct., '54 July, '54 Nov., '54 Feb., '54	108m 77m 94m 81m 75m 90m 64m 73m	July 17 Oct. 30	65 194	A-2	Excellent Fair
P Paid to Kill (5326) Paris Incident (French) Paris Playboys (5418) Passion (c) (503) Personal Affair (Brit.) Phantom of the Rue Morgue (3D) (c) (322)* Phantom Stallion (5331) Phifftt Pickwick Papers (Brit.) Pinocchio (c) (493) Playgirl (420) Pride of the Blue Grass (c) (5410) Prince Valiant (c) (CS) (411) Princess of the Nile (c) (414) Prisoner of War (427) Private Hell 36 Public Enemy (318) Pushover	Lippert Davis AA RKO UA	Dane Clark Gerard Gervais-Pierrette Simonet Leo Gorcey-Huntz Hall Cornel Wilde-Yvonne de Carlo Gene Tierney-Leo Genn	June 25, '54 Sept., '54 Mar. 7, '54 Oct. 6, '54 Feb., '54	70m 80m 62m 84m 82m	Aug. 21 Mar. 13 Oct. 16 Jan. 9	114 2214 178 2133	A-1 A-2 A-2	Good Fair Good Good
Q-R Queen of Sheba (Ital.-Eng.) (5324) Queen's World Tour, A (c) Race for Life, A (5403) Rachel and the Stranger (469) Racing Blood (c) (410) Reid, The (c) (408) Rails Into Laramie (c) (419) Rear Window (c) (5401)* Red Garters (c) (5314) Return from the Sea (5409) Return to Treasure Island (c) Rhapsody (420) (c) Ricochet Romance Ride Clear of Diablo (c) (413) Riders of the Purple Sage (443) Riding Shotgun (c) (323) Ring of Fear (c) (CS) (330) Riot in Cell Block 11 (51) River Beat (5329) River of No Return (c) (CS)* (405) Rob Roy (c) (Brit.) (494) Rocket Man, The (412) Rogue Cop (503) Roogie's Bump Rose Marie (CS) (c) (418) Royal Tour, The (418) (CS) (c)	20th-Fox Fox Univ. Para. Para. AA AA MGM Univ. Univ. 20th-Fox WB WB AA Lippert 20th-Fox Disney-RKO 20th-Fox MGM Rep. MGM Fox	Gino Cervi-Leonora Ruffo Documentary Richard Conte-Mari Aldon Loretta Young-William Holden Bill Williams-Jean Porter Van Heflin-Anne Bancroft John Payne-Mari Blanchard James Stewart-Grace Kelly Rosemary Clooney-Jack Carson Jan Sterling-Neville Brand Tab Hunter-Dawn Addams Elizabeth Taylor-Vittorio Gassman Marjorie Main-Chill Wills Audie Murphy-Susen Cabot Geo. Montgomery-Robt. Barret Randolph Scott-Wayne Morris Clyde Beatty-Pat O'Brien Neville Brand-Leo Gordon Phyllis Kirk-John Bentley Robert Mitchum-Marilyn Monroe Richard Todd-Glynn Johns Charles Coburn-Spring Byington Robert Taylor-Janet Leigh Robert Marriot-Ruth Warrick Blyth-Keel-Lamas-Main Queen Elizabeth and Philip	Feb. 12, '54 Mar., '54 Dec. 3, '54 [reissue] Feb., '54 Mar., '54 Aug., '54 Apr., '54 May, '54 Apr., '54 Mar., '54 July 25, '54 July, '54 May, '54 Nov., '54 Mar., '54 Geo. Montgomery-Robt. Barret Apr. 10, '54 July 24, '54 Feb. 28, '54 July 16, '54 May, '54 Feb. 27, '54 Apr., '54 Oct., '54 Not Set Mar. 19, '54 July, '54	99m 84m 93m 76m 83m 81m 81m 87m 85m 91m 109m 87m 71m 100m 71m 81m 81m 80m 80m 56m 75m 93m 80m 81m 112m 91m 80m 75m 115m 80m 80m 81m 56m 75m 93m 75m 91m 87m 91m 80m 73m 91m 75m 73m 91m 87m 79m 92m 71m 102m 96m	Nov. 14 Mar. 13	2070 2213	A-2 A-1	Fair Good
S Saadia (c) (415) Sabrina (5402) Saint's Girl Friday (411) Saracen Blade, The (c) Saskatchewan (414) (c)* Scarlet Spear, The (c) Scotch on the Rocks (Brit.) Scudda Hoo-Scudda Hay (c) (440) See of Lost Ships (5213) Secret Document—Vienna (Fr.) Secret of the Incas (c) (5318) Security Risk (5417) Sensuality (Ital.-Eng. Dial.) Seven Brides for Seven Brothers (CS) (c) (426)* Shanghai Story, The (5311) She Couldn't Say No (408)	MGM Para. RKO Col. Univ. UA Kingsley Fox Rep. Davis Para. AA IFE	Cornel Wilde-Mel Ferrer Audrey Hepburn-Humphrey Bogart Louis Hayward-Naomi Chance Ricardo Montalban-Betta St. John Alan Ladd-Shelley Winters John Archer-Martha Hyer Ronald Squire-Kathleen Ryan June Haver John Derek-Wanda Hendrix Frank Villard-Renee St. Cyr Charlton Heston-Nicole Maurey John Ireland-Dorothy Malone Eleanora Rossi Drago	Feb. 5, '54 Oct., '54 Apr. 15, '54 June, '54 Mar., '54 Mar., '54 June, '54 [reissue] Mar., '54 Feb., '54 Feb. 15, '54 June, '54 Aug. 8, '54 	80m 113m 68m 76m 87m 78m 77m 95m 85m 90m 101m 69m 72m	Jan. 2 Aug. 7 Mar. 27 May 22 Feb. 27 Mar. 27 June 12	2125 97 2238 2 2197 2238 27	A-1 B B B A-2	Good Excellent Good Good Very Good Fair Good
	MGM Rep. RKO	Jane Powell-Howard Keel Ruth Roman-Edmond O'Brien Jean Simmons-Robert Mitchum	Aug., '54 Nov. 1, '54 Feb. 15, '54	103m 90m 89m	June 5 Oct. 2 Jan. 16	17 170 2141	A-2 A-2 A-2	Excellent Good Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		L. of D.	Herald Review	Special Data
				(S)=synopsis	Issue Page			
She Wore a Yellow Ribbon (572)	RKO	Joanne Dru-John Agar (reissue)	Sept., '54	104m	Sept. 4	129	B	Good
Shield for Murder	UA	Edmond O'Brien-Marla English	Nov., '54	80m	Aug. 14	105	Very Good	
Side Street Story (Ital.)	Burstyn	Toto	July, '54	84m				
Siege, The (5323)	Lippert	Special	Nov. 5, '54					
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	May, '54	86m	Mar. 27	2237	A-1	Good
Sign of the Pagan (c) (CS)	Univ.	Jeff Chandler-Jack Palance	Not Set		Nov. 6	(S)202		
Silent Raiders (5404)	Lippert	Richard Bartlett-Earle Lyon	Sept. 17, '54	65m				
Silver Lode (c) (413)	RKO	John Payne-Lizabeth Scott	June, '54	80m	May 22	2	A-1	Good
Sins of Rome (414) (Ital.)	RKO	Messimo Girotti-Ludmilla Tcherina	June, '54	75m	July 3	50	B	Good
Sitting Bull (c) (CS)	UA	J. Carroll Naish-Dale Robertson	Oct., '54	105m	Sept. 11	137	A-1	Excellent
Sleeping Tiger, The (Brit.)	Astor	Alexis Smith-Alexander Knox	Oct., '54	89m	Nov. 6	202		Fair
So This Is Paris (c)	Univ.	Tony Curtis-Gloria Dehaven	Not Set				B	
Son of Sinbad (c) (3D)	RKO	Dale Robertson-Peggie Castle	Not Set	90m	Jan. 30	(S)2167		
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr., '54	82m	Apr. 17	2261	A-2	Good
Spanish Main (475) (c)	RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1, '54	100m				2D, 3D
Spell of Ireland, The (c)	Celtic	Documentary	May 10, '54	77m	May 8	2286	A-1	Good
Star Is Born, A (CS) (c) (403)	WB	Judy Garland-James Mason	Oct. 16, '54	182m	Oct. 16	178	B	Superior
Stations West (478)	RKO	Dick Powell	(reissue) June 1, '54	92m				Cs-Ss
Steel Cage, The	UA	Paul Kelly-Maureen O'Sullivan	Not Set	80m	Oct. 30	193		Good
Stormy the Thoroughbred (c)	Buena Vista	M. R. Valdez-Robert Skene	Mar., '54	45m	Mar. 13	2214		Very Good
Street With No Name (442)	20th-Fox	Richard Widmark-Lloyd Nolan	(reissue) Mar., '54	91m				
Student Prince, The (CS)* (c) (424)	MGM	Ann Blyth-Edmund Purdom	June, '54	107m	May 29	9	A-1	Excellent
Suddenly	UA	Frank Sinatra-Sterling Hayden	Sept., '54	77m	Sept. 11	137	A-2	Good
Sun Valley Serenade (446)	Fox	Glenn Miller & Orch.	(reissue) May, '54	86m				
Susan Slept Here (c) (501)*	RKO	Dick Powell-Debbie Reynolds	July, '54	97m	June 26	41	B	Very Good
T								
Tall in the Saddle (471)	RKO	John Wayne	(reissue)	87m				
Tanganyika (c) (425)	Univ.	Van Heflin-Ruth Roman	Mar., '54	81m	June 12	26	A-1	Good
Target Earth (5503)	AA	Virginia Grey-Richard Denning	July, '54					
Tarzan Escapes	MGM	J. Weissmuller-M. O'Sullivan	Nov. 7, '54				B	
Tarzan, the Ape Man	MGM	J. Weissmuller-M. O'Sullivan	(reissue) Nov., '54					
Tennessee Champ (417) (c)	MGM	Shelley Winters-Dewey Martin	Mar. 5, '54	73m	Feb. 20	2189	B	Good
Terror Ship (5330)	Lippert	William Lundigan	Sept. 3, '54	72m	Oct. 2	(S)170		
Them (328)*	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253	A-1	Very Good
There's No Business Like Show Business								CS-Ss, Ms, Os
(CS) (c) (426)	20th-Fox	Monroe-Merman-Dailey-O'Connor	Dec., '54					
They Rode West (c)	Col.	Robert Francis-Donna Reed	Not Set	84m	Oct. 23	185	A-1	Good
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young	(reissue) Apr., '54	95m				
Thing, The (477)	RKO	K. Tobey-M. Sheridan	(reissue) June 1, '54	87m				
This Is My Love (c)	RKO	Linda Darnell-Dan Duryea	Oct. 27, '54	91m	Oct. 2	169		Good
Three Coins in the Fountain (CS)								
(c) (413)*	20th-Fox	Clifton Webb-Dorothy McGuire	May, '54	102m	May 15	2293	A-1	Excellent
Three Hours to Kill (c)	Col.	Dana Andrews-Donna Reed	Oct., '54	77m	Sept. 11	137	A-2	Very Good
Three Ring Circus (c)	Para.	Dean Martin-Jerry Lewis	Jan., '55	110m	Oct. 30	193		Very Good
Thunder Pass (5405)	Lippert	Dane Clark-Dorothy Patrick	Aug. 20, '54	76m	Sept. 25	(S)154	VV	
Tobor the Great	Rep.	Charles Drake-Karin Booth	Sept. 1, '54	77m	Sept. 4	129	A-1	Fair
Tonight's the Night (Brit.) (c)	AA	David Niven-Yvonne de Carlo	Dec. 19, '54	90m				CS-Ss
Track of the Cat (CS) (c) (405)	WB	Robert Mitchum-Diana Lynn	Nov. 27, '54	102m				
Trouble in the Glen (Brit.) (c)	Rep.	Margaret Lockwood-Orson Welles	Not Set		June 19	(S)34		
Turn the Key Softly (Brit.)	Astor	Yvonne Mitchell-Terence Morgan	Mar., '54	81m	Jan. 30	2166		Good
Twist of Fate	UA	Ginger Rogers-Herbert Lom	Nov., '54	89m	Oct. 30	194		Very Good
Two Guns and a Badge (5427)	AA	Wayne Morris-Beverly Garland	Sept. 19, '54	69m	Sept. 18	145	A-1	Good
U-V								
Ugetsu (Jap.-Titles)	Harrison	Machiko Kyo-Masayuk Mori	Sept., '54	96m	Sept. 18	145	B	Very Good
Unconquered	Margolies	Helen Keller, Documentary	June, '54	55m	June 12	25	A-1	Excellent
Unholy Four (5401)	Lippert	Paulette Goddard	Sept. 24, '54	80m	Oct. 2	170		Good
Untamed Heiress (5325)	Rep.	Judy Canova-Don Barry	Apr. 12, '54	70m	Apr. 24	2269	A-1	Good
Valley of the Kings (c)	MGM	Eleanor Parker-Robert Taylor	July, '54	86m	July 10	57	A-2	Excellent
Vanishing Prairie, The (c)	Buena Vista	True-Life Adventure	Not Set	71m	Aug. 7	97	A-1	Excellent
Victory at Sea	UA	Documentary	Aug., '54	97m	May 22	2	A-1	Very Good
W								
Weak and the Wicked (5432) (Brit.)	Stratford	Glynis Johns-John Gregson	July 18, '54	72m	July 24	82	A-2	Good
Welcome the Queen (Brit.) (c)	Brit. Info.	The Royal Tour	Sept., '54	50m	Sept. 11	138		Good
West of Zanzibar (c) (503) (Brit.)	Univ.	Anthony Steel-Sheila Sim	Nov., '54					
Westerner, The	Goldwyn	Gary Cooper	(reissue) June, '54					
White Christmas (c) (VV)	Para.	Crosby-Kaye-Clooney	Not Set	120m	Sept. 4	130	A-1	Excellent
Window, The (571)	RKO	Barbara Hale-Bobby Driscoll	(reissue) Sept., '54	73m				VV
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17	2261	A-2	Very Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Cathy O'Donnell	Aug., '54	87m				
Woman's Face, A	MGM	Joan Crawford-Melvyn Douglas	(reissue) Oct., '54					
Woman's World, A (421) (c) (CS)	Fox	Webb-Allyson-Heflin-Bacall	Oct., '54	94m	Oct. 2	169	A-2	Very Good
X-Y-Z								
Yankee Pasha (c) (417)	Univ.	Jeff Chandler-Rhonda Fleming	Apr., '54	84m	Mar. 13	2213	A-2	Very Good
Yellow Mountain (432) (c)	Univ.	Lex Barker-Mala Powers	Not Set		Sept. 11	(S)138	A-1	
Yellow Tomahawk, The (c)	UA	Rory Calhoun-Peggie Castle	May, '54	82m	May 8	2285	A-2	Good
You Know What Sailors Are (c)	UA	Akim Tamiroff-Donald Sinden	Nov., '54	89m	Nov. 6	202		Good
Young in Heart (c)	WB	Ethel Barrymore-Day-Sinatra	Dec. 25, '54					

**FEATURES LISTED BY COMPANIES — PAGE 161, ISSUE OF SEPTEMBER 25, 1954
SHORT SUBJECTS CHART APPEARS ON PAGES 186-187, ISSUE OF OCTOBER 23, 1954**

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 117 attractions, 5,442 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	1	5	7	14	5
Adventures of Robinson Crusoe (U.A.)	4	16	12	3	2
Apache (U.A.)	5	15	17	14	3
Arrow in the Dust (A.A.)	1	1	—	—	5
Beat the Devil (U.A.)	19	2	6	16	18
Betrayed (MGM)	2	17	16	5	1
Black Horse Canyon (U-I)	1	12	28	23	3
Black Shield of Falworth, The (U-I)	—	5	21	9	—
Bounty Hunter, The (W.B.)	—	2	10	1	1
Bowery Boys Meet the Monster (A.A.)	—	2	4	—	1
Broken Lance (20th-Fox)	20	14	8	3	—
Bullet Is Waiting, A (Col.)	—	1	4	10	6
Caine Mutiny, The (Col.)	20	22	8	—	—
Captain Kidd and the Slave Girl (U.A.)	—	—	3	2	5
Carnival Story, The (RKO)	7	31	30	31	16
Casanova's Big Night (Par.)	—	3	10	29	34
Conquest of Mt. Everest (U.A.)	1	1	—	6	1
Creature from the Black Lagoon (U-I)	6	27	33	14	4
Crime Wave (W.B.)	—	—	5	7	8
Dangerous Mission (RKO)	—	5	14	17	7
Dawn at Socorro (U-I)	—	8	4	11	3
Demetrius and the Gladiators (20th-Fox)	27	18	9	2	1
Dial M for Murder (W.B.)	4	50	33	20	6
Dragnet (W.B.)	19	26	3	2	1
Drive a Crooked Road (Col.)	—	7	3	13	5
Drums Across the River (U-I)	—	15	35	7	2
Duel in the Jungle (W.B.)	13	3	13	4	4
Duel in the Sun (SRO) (Reissue)	—	10	9	8	2
Egg and I (U-I) (Reissue)	—	2	4	9	6
Egyptian, The (20th-Fox)	17	12	8	7	1
Elephant Walk (Par.)	16	50	27	7	1
Executive Suite (MGM)	10	36	46	24	7
Firemen, Save My Child (U-I)	—	2	6	9	17
Flame and the Flesh (MGM)	—	14	28	42	13
Francis Joins the WACS (U-I)	17	49	18	—	1
Gambler from Natchez (20th-Fox)	—	2	20	12	1
Garden of Evil (20th-Fox)	15	27	8	6	2
Geraldine (Rep.)	—	—	—	2	10
Gone With the Wind (MGM) (Reissue)	37	19	9	4	—
Gorilla at Large (20th-Fox)	1	5	6	11	2
Greatest Show on Earth (Par.) (Reissue)	—	1	—	4	—
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	1	—	3	5	4
Heidi (U.A.)	3	6	7	1	6
Hell Below Zero (Col.)	—	13	41	13	7
Hell's Half Acre (Rep.)	—	2	20	6	5
Her Twelve Men (MGM)	1	6	9	11	3
High and the Mighty (W.B.)	49	46	4	—	—
Indiscretion of an American Wife (Col.)	1	1	10	5	8
It Should Happen to You (Col.)	2	3	25	16	26
Johnny Dark (U-I)	5	43	36	16	4
Johnny Guitar (Rep.)	27	43	29	4	4
Julius Caesar (MGM)	9	16	5	1	—
Jungle Man-Eaters (Col.)	—	—	2	2	1

	EX	AA	AV	BA	PR
King Richard and the Crusaders (W.B.)	—	1	6	7	7
Knock on Wood (Par.)	7	8	16	21	16
Laughing Anne (Rep.)	—	—	6	4	7
Law vs. Billy the Kid (Col.)	—	5	5	3	—
Living It Up (Par.)	26	28	11	7	—
Lone Gun, The (U.A.)	—	2	9	2	4
Long Wait, The (U.A.)	—	11	18	12	4
Lucky Me (W.B.)	2	10	22	34	8
Ma and Pa Kettle at Home (U-I)	42	59	24	5	6
Mad Magician, The (Col.)	—	1	6	3	4
Magnificent Obsession (U-I)	55	44	9	2	—
Man With a Million (U.A.)	—	6	13	19	8
Massacre Canyon (Col.)	—	—	1	6	8
Men of the Fighting Lady (MGM)	5	18	37	14	4
Miami Story, The (Col.)	—	4	15	17	5
Naked Alibi (U-I)	—	2	1	4	6
On the Waterfront (Col.)	3	6	7	4	—
Outcast, The (Rep.)	—	11	5	2	1
Outlaw Stallion, The (Col.)	—	—	3	4	1
Phantom of the Rue Morgue (W.B.)	17	12	26	15	9
Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
Playgirl (U-I)	—	—	10	18	27
Pride of the Blue Grass (A.A.)	—	1	—	8	4
Prince Valiant (20th-Fox)	14	18	18	9	10
Princess of the Nile (20th-Fox)	—	1	11	6	8
Prisoner of War (MGM)	1	13	19	7	6
Pushover (Col.)	—	—	3	9	9
Raid, The (20th-Fox)	—	3	11	14	15
Rails Into Laramie (U-I)	1	1	19	20	11
Rear Window (Par.)	4	11	1	—	—
Return to Treasure Island (U.A.)	—	—	1	4	7
Rhapsody (MGM)	—	20	17	25	13
Ride Clear of Diablo (U-I)	7	9	34	11	5
Riding Shotgun (W.B.)	—	11	22	28	6
Ring of Fear (W.B.)	2	5	13	5	12
River of No Return (20th-Fox)	66	17	21	1	2
Rocket Man, The (20th-Fox)	—	—	1	9	6
Rogue Cop (MGM)	—	5	3	—	—
Rose Marie (MGM)	24	14	19	4	2
Saracen Blade, The (Col.)	1	—	3	5	4
Saskatchewan (U-I)	21	59	62	9	7
Secret of the Incas (Par.)	—	10	21	27	13
Seven Brides for Seven Brothers (MGM)	37	21	5	—	2
Shanghai Story, The (Rep.)	—	—	7	—	2
Siege at Red River (20th-Fox)	1	6	24	17	4
Silver Lode (RKO)	—	3	21	14	2
Sitting Bull (U.A.)	—	4	—	—	—
Southwest Passage (U.A.)	—	1	13	16	5
Star Is Born, A (W.B.)	5	—	2	—	—
Student Prince, The (MGM)	6	9	22	13	—
Suddenly (U.A.)	—	4	7	2	1
Susan Slept Here (RKO)	11	36	3	1	1
Tanganyika (U-I)	—	6	31	12	14
Them (W.B.)	3	16	14	22	14
Three Coins in the Fountain (20th-Fox)	45	33	7	3	—
Three Hours to Kill (Col.)	—	—	1	2	2
Untamed Heiress (Rep.)	—	2	1	13	1
Valley of the Kings (MGM)	—	10	37	15	4
Weak and the Wicked, The (A.A.)	5	6	5	1	3
Witness to Murder (U.A.)	—	4	12	8	7
Woman's World, A (20th-Fox)	5	5	1	1	—
Yankee Pasha (U-I)	2	17	35	19	7
Yellow Tomahawk (U.A.)	—	2	20	3	2

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